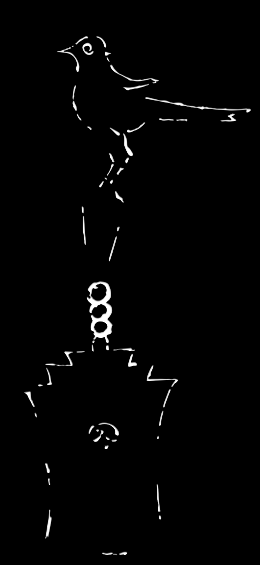
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Cosmic Essence
Archaic Jades from The Lantien Shanfang Collection

太一精魄
藍田山房舊藏古玉



HONG KONG | 29 NOVEMBER 2024
香港 | 2024年11月29日



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CHRISTIE'S 佳士得

COSMIC ESSENCE — ARCHAIC JADES FROM THE LANTIEN SHANFANG COLLECTION
太一精魄 — 藍田山房舊藏古玉

FRIDAY 29 NOVEMBER 2024 星期五 2024年11月29日

AUCTION 拍賣

Friday 29 November 2024 · 2024年11月29日（星期五）
10.00am (Sale 22720, Lots 1001–1075)
上午10時整（拍賣編號 22720，拍賣品編號 1001–1075）

Location: HONG KONG, 6/F, The Henderson, 2 Murray Road, Central
地點：香港，中環美利道2號 The Henderson 6樓

Tel 電話：+852 2760 1766

VIEWING 預展

HONG KONG, 6/F, The Henderson
香港，The Henderson 6樓

Friday – Thursday, 22 – 28 November
11月22至28日（星期五至四）
10.30am – 6.00pm

HIGHLIGHTS PREVIEW 精選拍品預展

TAIPEI, Taipei Marriott Hotel
台北，台北萬豪酒店
Friday – Saturday, 11 – 12 October
10月11至12日（星期五至六）
11.00am – 6.00pm

AUCTIONEER 拍賣官

Liang–Lin Chen

AUCTION CODE AND NUMBER 拍賣名稱及編號

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‘The character *Ling* (medium), represents a shaman who uses jade to serve the gods, thus it is under the category of *yu* (jade), with the pronunciation of *ling* (rainfall).’

- *Shuowen jiezi* (c. 100 CE) Xu Shen, Eastern Han Dynasty

「靈，巫以玉事神，從玉，霝聲。」

- 東漢 許慎《說文解字》



1001

A JADE TOOTHED ANIMAL MASK ORNAMENT

HONGSHAN CULTURE, CIRCA 3900-3000 BC

6½ in. (16.5 cm.) long

HK$500,000-800,000 *US$65,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 21 November 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 86, no. 13

Compare a similar Hongshan jade toothed ornament from the Yangdetang Collection, which has a shorter and wider proportion and with five pairs of 'teeth', sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2704 (**fig. 1**).

紅山文化　帶齒獸面紋玉飾

來源:
雲中居, 台北, 1997年11月21日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁86, 圖版13號

黃綠玉質, 滿布白沁斑。中間鏤雕一面紋, 彎眉、圓眼, 下方一排七組兩兩成雙的牙齒, 兩側上下浮雕對稱的彎勾。兩面花紋相同。正中央上方有一小圓穿孔。近似例參考養德堂舊藏青玉帶齒獸面紋玉飾, 比例較寬矮, 牙齒僅有五組, 2017年11月29日於香港佳士得《養德堂珍藏中國古玉器》拍賣, 拍品2704號(圖一)。



fig.1 Sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2704. Price realised: HK$10,900,000
圖一 香港佳士得,《養德堂珍藏中國古玉器》, 2017年11月29日, 拍品2704號
成交價:港元10,900,000



1002

A JADE CONJOINED SILKWORM PUPAE-FORM PENDANT

HONGSHAN CULTURE, CIRCA 3900-3000 BC

1⅝ in. (4 cm.) long

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 25 September 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 74, no. 1

紅山文化　連體玉蠶蛹

來源:
雲中居, 台北, 1993年9月25日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁74, 圖版1號



1003

A CELADON JADE BIRD

HONGSHAN CULTURE, CIRCA 3900-3000 BC

2¼ in. (5.5 cm.) high

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 30 July 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 89, no. 16

紅山文化　青玉鳥

來源:
雲中居, 台北, 1991年7月30日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁89, 圖版16號



1004

A TWO-SECTIONED CELADON JADE HAWK-HEAD FORM FINIAL

HONGSHAN CULTURE, CIRCA 3900-3000 BC

6½ in. (16.7 cm.) long

HK$600,000-800,000 *US$78,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 5 December 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 84, no. 11

The two sections were orginally connected through a wooden rod, and functioned as a scepter. The lower part is conical in form, which facilitates its upright placement on the altar. The hawk is an object of worship for the Hongshan people.

紅山文化　青玉鷹首式權杖首及玉鐏

來源:
雲中居, 台北, 1997年12月5日

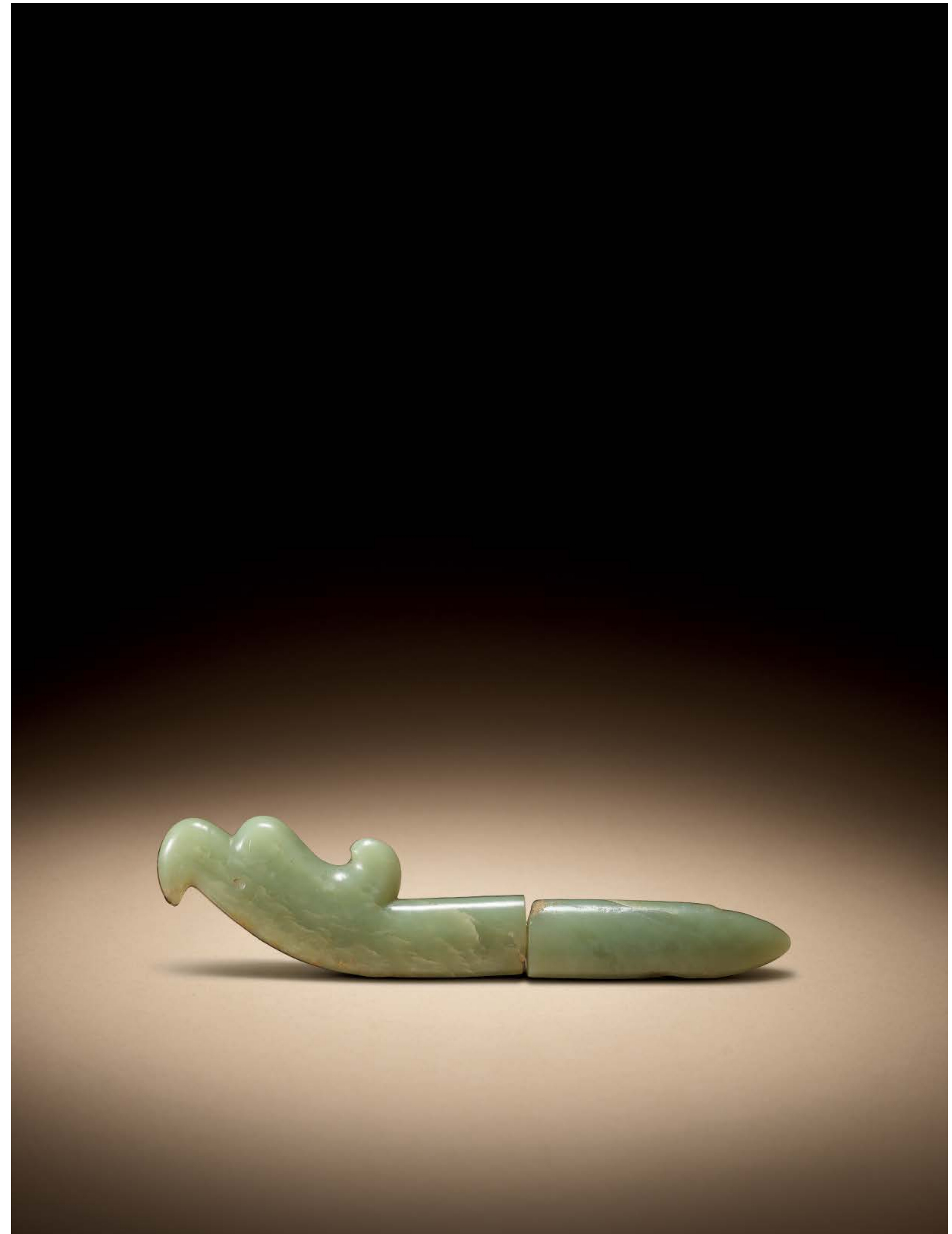
展覽:
國立故宮博物院,《搴玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《搴玉別藏續集》, 台北, 1999年, 頁84, 圖版11號

兩截之間原接有長木杆, 當權杖使用。下方呈尖錐狀, 或便於豎插於祭壇上。鷹鳥為紅山先民崇奉的對象。



Another view 另一面



1005

A VERY LARGE JADE BANGLE

HONGSHAN CULTURE, CIRCA 3900-3000 BC

3¾ in. (9.5 cm.) diam.

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 30 May 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 82, no. 9

紅山文化　厚玉鐲

來源:
雲中居, 台北, 1991年5月30日

展覽:
國立故宮博物院,《葦玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《葦玉別藏續集》, 台北, 1999年, 頁82, 圖版9號





1006

A JADE *BI*

HONGSHAN CULTURE, CIRCA 3900-3000 BC

4⅝ in. (11.7 cm.) long

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 3 March 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 87, no. 14

紅山文化　方圓形玉璧

來源:
雲中居, 台北, 1994年3月3日

展覽:
國立故宮博物院,《葦玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《葦玉別藏續集》, 台北, 1999年, 頁87, 圖版14號

1007

A VERY RARE JADE CARVING OF AN EMBRYONIC MYTHICAL ANIMAL

HONGSHAN CULTURE, CIRCA 3900-3000 BC

3⅜ in. (8.6 cm.) high

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 4 October 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 78, no. 5

Compare a celadon jade carving of a mythical figure in the Palace Museum, Beijing, which shares a similar exaggerated and imaginative style, and probably comes from the Hongshan Culture, see The Complete Collection of Treasures of the Palace Museum, *Jadeware (I)*, Hong Kong, 1995, no. 40 (**fig. 1**).

紅山文化　獸胎形玉飾

來源:
雲中居, 台北, 1995年10月4日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁78, 圖版5號

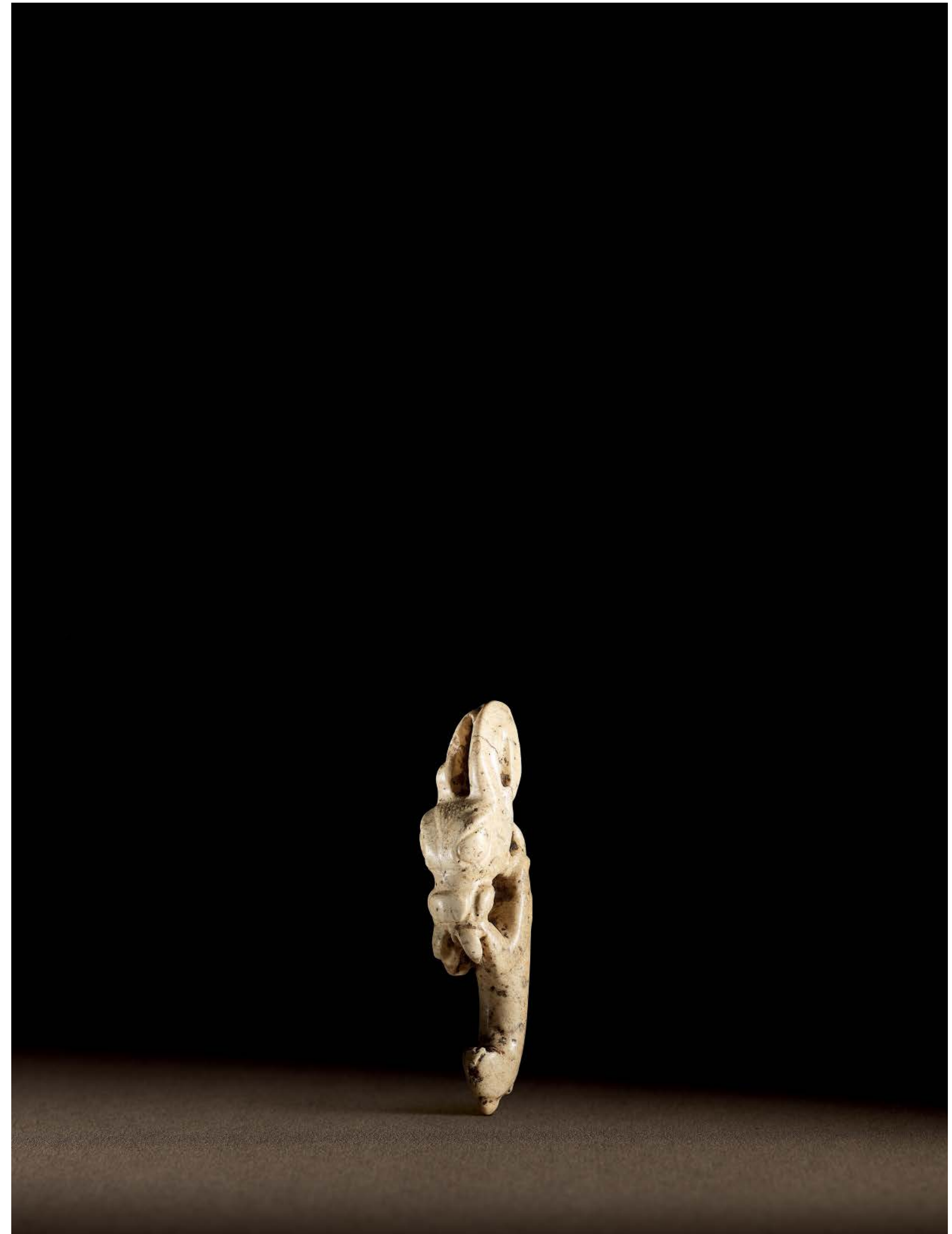
全器呈牙白色, 散布著褐色斑點。器為獸胎形, 大耳似兔, 但口吻似豬又似驢。以凸弦紋琢出一雙大眼, 前肢似捧物於嘴下, 體軀簡化成C形。雙耳之間有線切割痕, 頰下有圓形鑽痕。背上琢有斜格紋與「人」字紋。側面鑽一穿孔, 用以佩帶。迄今似無其他相同造型的例子經著錄, 但可比較北京故宮博物院藏一件玉雕神人, 其誇張、抽象的造型, 與此頗有共通之處, 館方認爲或有可能為紅山文化遺物, 見故宮博物院藏文物珍品全集《玉器(上)》, 香港, 1995年, 圖版40號(圖一)。

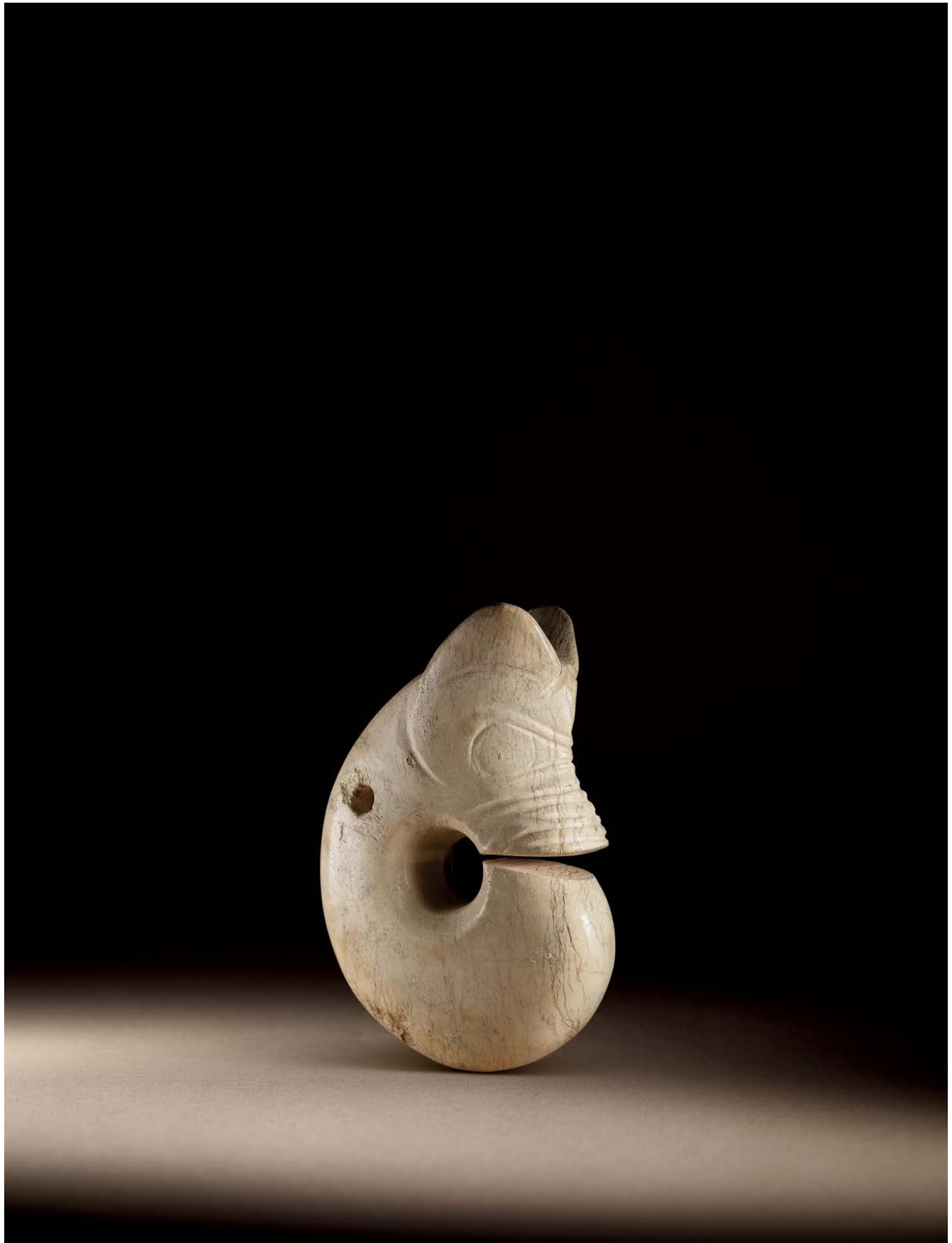


Back view 背面



fig.1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品





1008

A LARGE JADE CARVING OF A 'PIG-DRAGON'

HONGSHAN CULTURE, CIRCA 3900-3000 BC

4½ in. (11.8 cm.) high

HK$600,000-800,000 *US$78,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 28 January 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 79, no. 6

It is very rare to find a carving of a pig-dragon of the current size. For other examples of pig-dragons carved in a similar style with a single aperture, compare with a dark green jade example (16.6 cm. high) unearthed from Yangcheng, Bairin Right Banner, Inner Mongolia Autonomous Region, now in the Bairin Right Banner Museum, illustrated ibid., p. 105, no. 9; a celadon jade example (15 cm. high) in the Liaoning Provincial Institute of Archaeology and Cultural Relics, illustrated in *Hongshan wenhua yuqi jianshang*, Beijing, 2014, p. 94, no. 1; a third example (13 cm. high) from the Irving Collection, sold at Christie's New York, *Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale*, 21 March 2019, lot 1180 (**fig. 1**); and a fourth example from the Chang Wei-Hwa Collection (11.8 cm. high), sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades, Part 1 - Neolithic Period*, 27 November 2019, lot 2706 (**fig. 2**).

紅山文化　玉豬龍

來源:
雲中居, 台北, 1992年1月28日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁79, 圖版6號

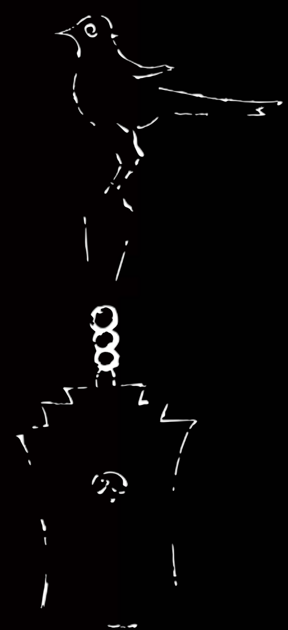
豬龍大部分已白化。鼻吻下方以砣具割出首尾, 近頸處有一繫孔。五官以砣具雕琢而成。整體呈現出一立耳、大眼、闊嘴、體態圓厚的靈獸。風格與此類似的玉豬龍可參考內蒙古巴林右旗羊場鄉額爾根勿蘇遺址出土一件(16.6公分), 現藏巴林右旗博物館;1984年於建平富山鄉張福店徵集一件(15公分), 現藏遼寧省文物考古研究所;歐雲伉儷舊藏一件(高13 公分), 2019年3月21日於紐約佳士得拍賣, 拍品1180號(**圖一**);及雲中居舊藏一件(11.8公分), 2019年11月27日於香港佳士得拍賣, 拍品2706號(**圖二**)。



fig.1 Sold at Christie's New York, *Lacquer, Jade, Bronze, Ink: The Irving Collection Day Sale,* 21 March 2019, lot 1180.
Price realised: US$2,295,000
圖一《 鬆金飾玉 – 歐雲伉儷珍藏日場拍賣 》，紐約佳士得，2019年3月21日，拍品1180號 成交價：美元2,295,000



fig.2 Sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Kades,* Part 1 - Neolithic Period, 27 November 2019, lot 2706. Price realised: HK$6,125,000
圖二 香港佳士得，《 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 》，2019年11月27日，拍品2706號
成交價：港元6,125,000





1009

A HIGHLY IMPORTANT AND EXTREMELY RARE 'EXALTED BIRD ON AN ALTAR' MOTTLED DARK GREEN JADE *BI*

LIANGZHU CULTURE, CIRCA 3100-2000 BC

9¾ in. (24.8 cm.) diam.

HK$2,000,000-3,000,000
US$260,000-390,000

PROVENANCE:
Chang Wei-Hwa, Taipei, 4 October 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 97, no. 23

良渚文化　鳥立神壇紋玉璧

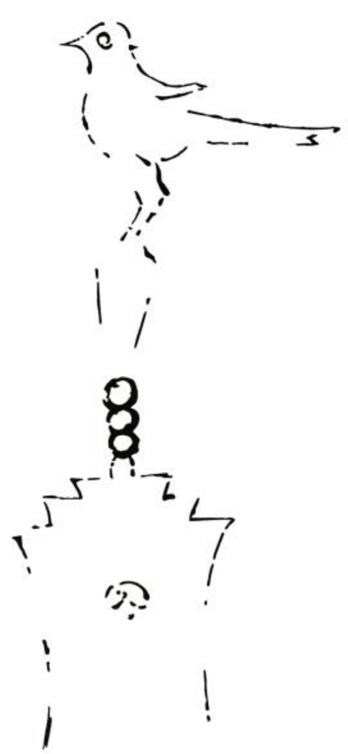
來源:
雲中居, 台北, 1991年10月4日

展覽:
國立故宮博物院,《搴玉別藏續集》, 台北, 1999年

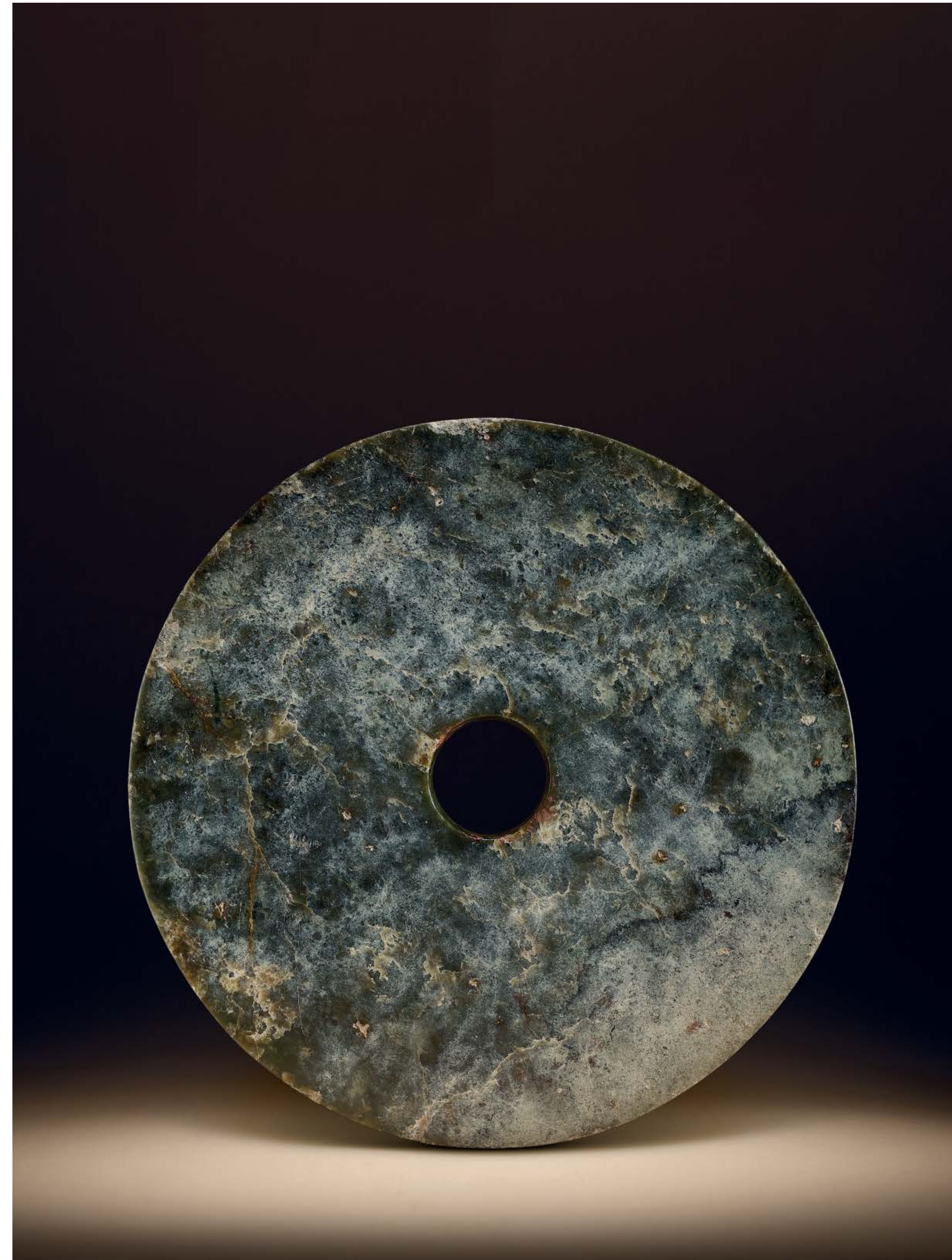
出版:
鄧淑蘋,《搴玉別藏續集》, 台北, 1999年, 頁97, 圖版23號



The 'bird on an altar' motif on the present *bi*
本拍品上之鳥立神壇紋



Line drawing of the 'bird on an altar' motif on the present *bi*
本拍品鳥立神壇紋之線描圖



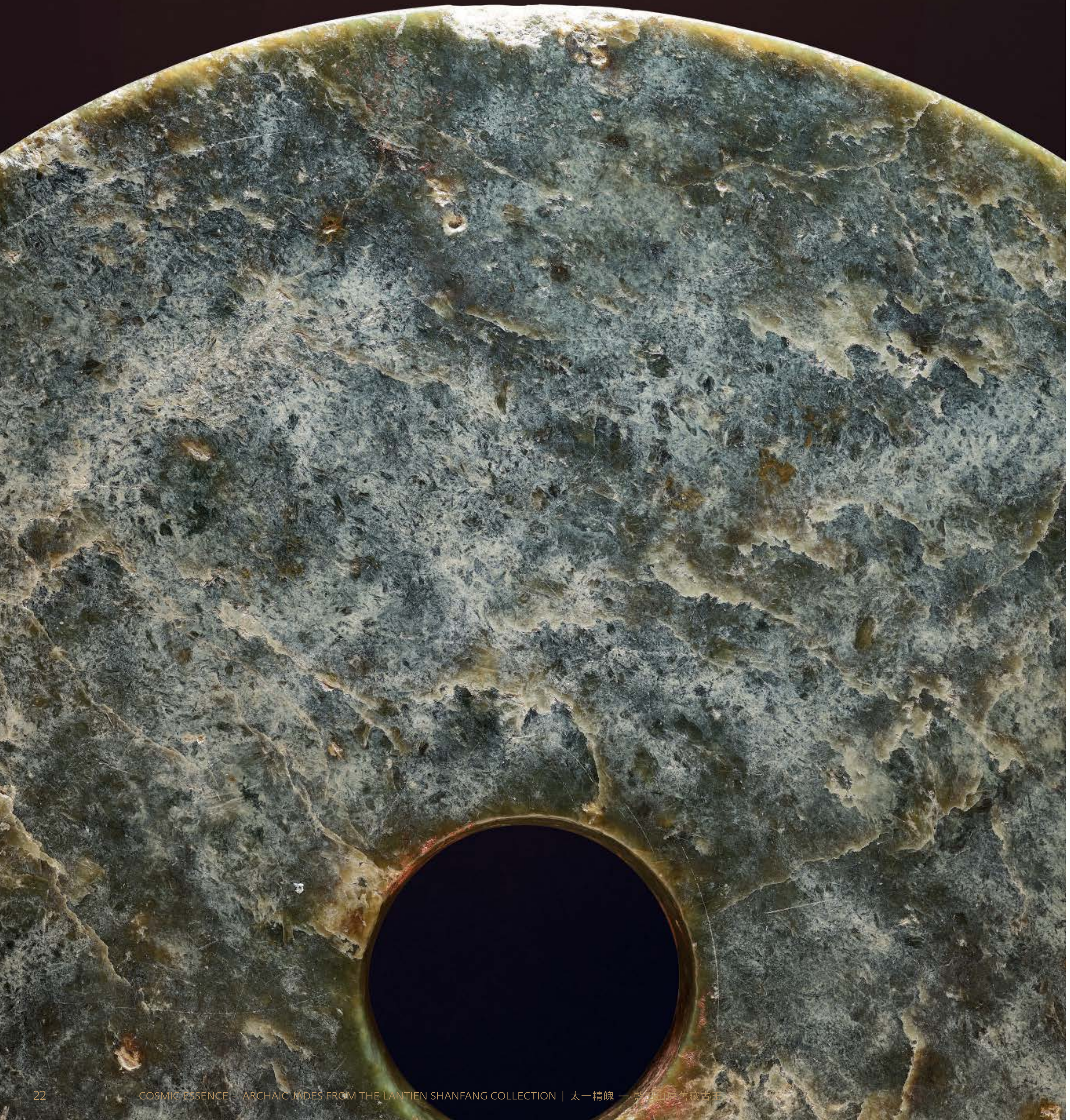




fig.1 A 'bird on an altar' jade *bi*. Gift of Charles Lang Freer.
Freer Gallery of Art. F1917.346
圖一 美國華盛頓弗立爾美術館藏鳥立神壇紋玉璧

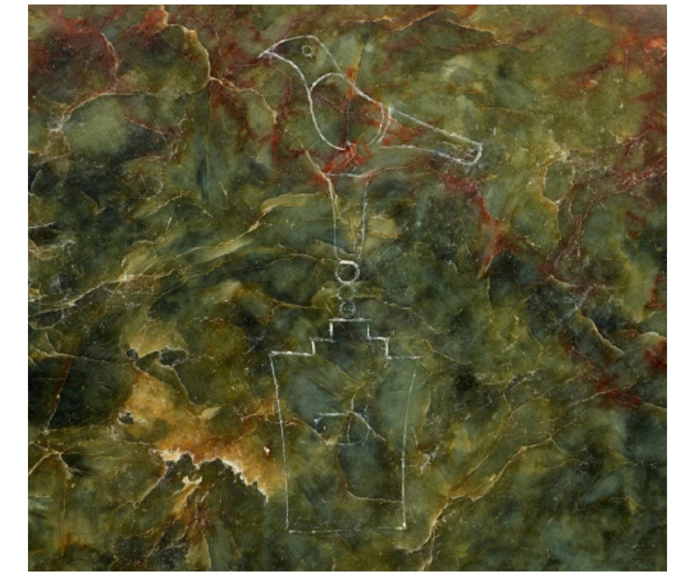


fig.2 Detail of the 'bird on an altar' motif on fig.1
圖二 圖一之鳥立神壇紋細圖

The front side of the present disc is incised with an emblem of a standing bird on an altar, measuring approximately 4.3 cm. long. The image is of a bird standing on three stacked circles above an altar-like platform. The standing bird symbolises the 'Heavenly Emperor,' and it standing on a high pole which may be the origin of the later 'dove staff.' Jade discs from the Liangzhu culture bearing the 'bird on an altar' symbol hold special ritual significance. One theory suggests that they serve as a code for communication between Liangzhu shamans and deities, which is why they are intentionally carved lightly and difficult to decipher. According to a calculation by Ms. Teng Shu-p'ing in 1999, there are a total of 13 Liangzhu jade discs with symbols worldwide, 12 of which are related to birds. See the introductory essay included in *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 20. A similar example can be found in the Freer Gallery of Art in Washington, D.C. (23.65 cm. diam.) (**fig. 1**), which features a similar 'bird on an altar' symbol on the front (**fig. 2**) and incised lines of birds, fish, and cloud patterns along the edge.

此璧輪廓相當圓整, 墨綠色玉質, 斑雜結構明顯。厚約1.25公分的圓周, 琢作內凹狀。比例上中孔甚小, 由兩面對鑽, 孔壁上留有螺旋痕。正面距離邊緣0.8公分以下, 有一長約4.3公分的「鳥立神壇」的符號。鳥的足下與神壇內部的紋飾, 已磨損不清, 但可見三個明顯的小圓圈。 鳥立神壇的符號深具涵義。站立的神鳥象徵天帝, 鳥立於高杆的造型, 可能即為後世鳩杖的濫觴。刻有符號的良渚文化玉璧具有特殊的禮制意義, 有一說為良渚巫師與神族溝通的密碼, 因而故意刻得輕淺難識。據鄧淑蘋女士1999年時的統計, 全球共有13件帶有符號的良渚玉璧, 其中12件的符號與鳥相關。見《羣玉別藏續集》導論, 頁20。比較華盛頓弗立爾美術館所藏一例 (口徑 23.65公分) (**圖一**), 其於正面刻有類似的「鳥立神壇」符號 (**圖二**), 並於邊緣處細陰線刻繪鳥、魚、雲氣紋。

1010

A JADE PIERCED PENDANT, *HUANG*

LIANGZHU CULTURE, CIRCA 3100-2000 BC

2¾ in. (7.1 cm.) long

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 13 January 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 103, no. 29

A very similar carving is in the Zhejiang Provincial Institute of Cultural Relics and Archaeology, illustrated in *Zhongguo yuqi quanji-1-Primitive Societies*, Hebei, 1993, p. 196, no. 281 (**fig. 1**).

良渚文化　玉鏤空面紋璜

來源:
雲中居, 台北, 1995年1月13日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁103, 圖版29號

全深沁為不透明的乳白色, 小局部有深淺褐紅斑。正中央上方有不規整凹缺。器表以鏤空加線刻, 雕琢一神人面紋, 細陰線勾勒出一雙橄欖形大眼輪廓, 再鏤空圓而大的眼球。正下方鏤空圓圈的以表嘴部。上下器緣各有一對以平行直線刻劃的齒紋。上端兩側各有一鑽孔, 供穿繫佩帶。近似例參考浙江省文物考古研究所藏一件, 載於《中國玉器全集-1-原始社會》, 河北, 1993年, 頁196, 圖版281號(圖一)。



fig.1 Collection of the Zhejiang Provincial Institute of Cultural Relics and Archaeology
圖一 浙江省文物考古研究所藏品







Another view 另一面

1011

A 'MASK' TRIDENT-FORM JADE CARVING

LIANGZHU CULTURE, CIRCA 3100-2000 BC

1½ in. (3.9 cm.) long

HK$2,000,000-3,000,000

US$260,000-390,000

PROVENANCE:

Chang Wei-Hwa, Taipei, 23 November 1992

EXHIBITED:

The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:

Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades, Taipei*, 1999, p. 106, no. 32

The trident-shaped carving is a distinctive type of jade carving unique to the Liangzhu Culture. It is typically assembled with multiple conical vessels to create a magnificent headdress. It is more commonly found within the Zhejiang province.

The present carving is drilled with a vertical channel on each prong from both sides. The front side is carved in shallow relief with fine incised lines to depict a simplified divine figure with only the crown remaining. Below the divine figure is a spiritual animal with large, circular eyes, peach-shaped eyelids, a bridge-like nose decorated with cloud patterns, and a wide mouth revealing tusks.

The Zhejiang Provincial Institute of Cultural Relics and Archaeology houses several trident-shaped carvings from the Liangzhu culture, most of which are larger. One (7.4 cm. long) is especially similar to the present carving, but larger in size and has a curved lower end, see *Zhongguo yuqi quanji-1-Primitive Societies*, Hebei, 1993, p. 192, no. 275 (**fig. 1**).

良渚文化　神人獸面紋玉三叉形器

來源:

雲中居, 台北, 1992年11月23日

展覽:

國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:

鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁106, 圖版32號

全器沁為牙黃色, 左上角帶褐紅斑。三叉形器是良渚文化特有的品類, 常與多件錐形器組裝成華麗的頭飾。較常發現於浙江境內。

本器的三叉上各有一個垂直兩面對鑽的圓孔, 貫穿而下。器表以淺浮雕與細陰線琢出被簡化而只剩下頭冠的神人紋, 神人下方為神靈動物, 雙圈大眼, 桃形眼瞼, 橋形鼻樑內飾卷雲紋, 闊口吐獠牙。

浙江省文物考古研究所藏有幾件良渚文化三叉器, 多數較大, 一件(7.4公分長)紋飾風格與此尤其近似, 惟尺寸較大, 且下端呈弧形, 見《中國玉器全集-1-原始社會》, 河北, 1993年, 頁192, 圖版275號(**圖一**)。



fig.1 Collection of the Zhejiang Provincial Institute of Cultural Relics and Archaeology
圖一 浙江省文物考古研究所藏品

1012

A VERY RARE THREE-TIERED JADE *CONG*

LIANGZHU CULTURE, CIRCA 3100-2000 BC

2⅛ in. (5.5 cm.) high

HK$500,000-800,000 *US$65,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 100, no. 26

The jades of Liangzhu culture abound in number, diversity, and excel in craftsmanship as some of the most illustrious jade artefacts in the history of Chinese civilization. Among the many types of jades of the Liangzhu culture, the jade *cong* are the most distinctive. Liangzhu jade *cong* have a square outer section and a circular inner hollow. Each corner serves as a vertical axis over which a symmetrical mask motif is carved. The *cong* are the only type of Liangzhu jades with decoration. The early *cong* were mainly squat, featuring exquisitely carved deity or animal details while the later ones were mostly thin and tall with simplified facial features dominated by the eyes and nose.

The present *cong* is incised with three horizontal tiers of a total of twelve 'crowned divine figure' motifs. The two incised parallel lines on top of each motif symbolise the crown, while short horizontal ridges incised with swirling cloud patterns represent the nose. The small eyes are formed by double circles connected with short, intermittent incised lines, with two short lines extending outward on both sides to indicate the eye corners.

Compare a three-tiered Liangzhu jade *cong*, sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades, Part 1 - Neolithic Period*, 27 November 2019, lot 2719 **(fig. 1)**.

良渚文化　三層神面紋玉琮

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《葦玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《葦玉別藏續集》, 台北, 1999年, 頁100, 圖版26號

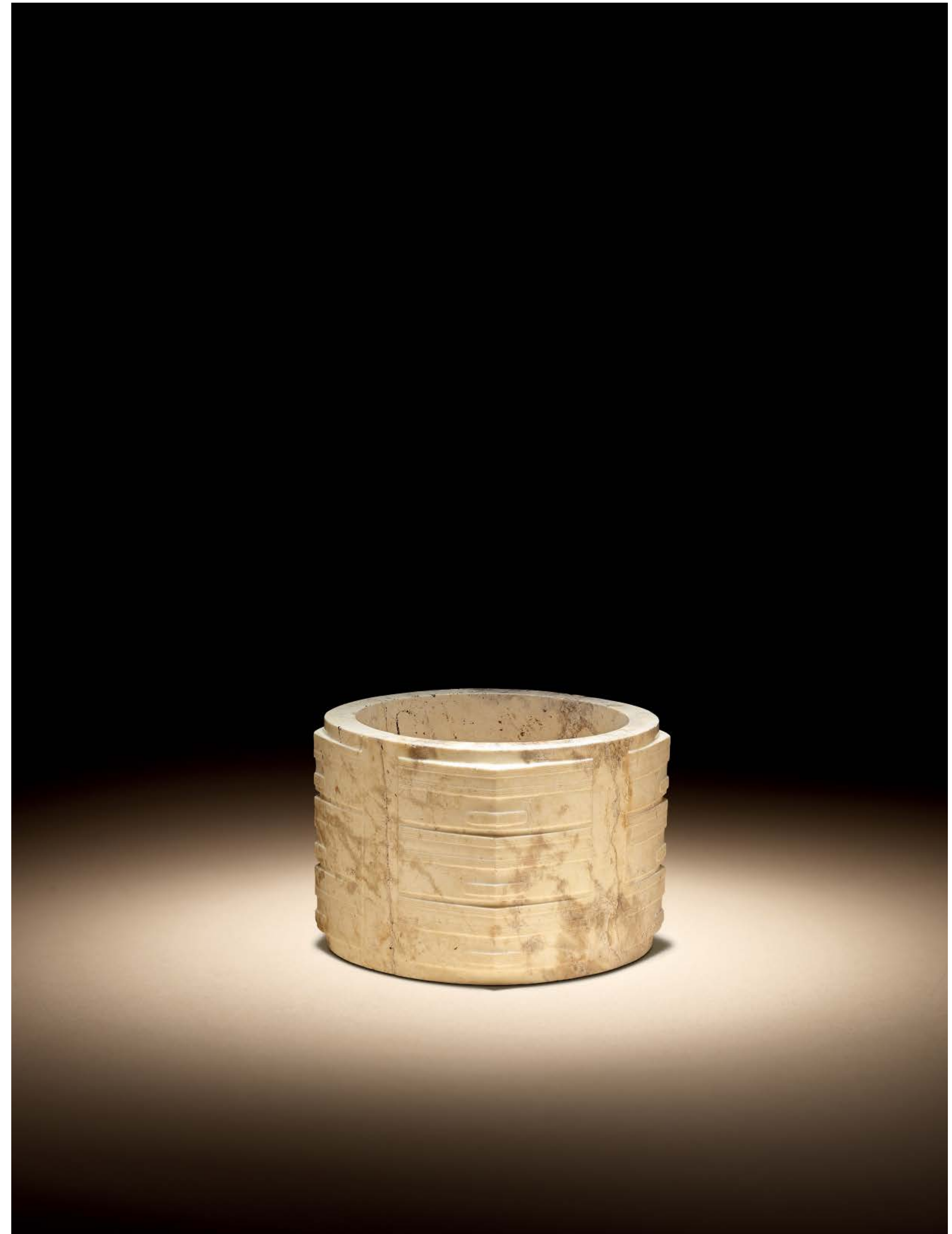
良渚文化的玉器數量眾多、種類繁多, 並且工藝精湛, 是中國文明史上最負盛名的玉器之一。在良渚文化的諸多玉器類型中, 玉琮可說是最為獨特的一類, 其外部為方形, 內部為圓形空腔。每一個角都作為垂直軸, 刻有對稱的面具紋飾。早期的琮主要矮胖,雕刻有精美的神祇或動物, 而後期的琮多為細長, 面部特徵簡化,以眼睛和鼻子為主。

本件琮全器沁為乳白色, 局部褐斑。器作外方內圓, 略呈上大下小的筒形。由上端俯視, 射口作圓圈形, 四壁均呈圓弧形, 並從上到下雕琢三節帶冠神人面紋。全器共有十二個面紋, 均以兩條滿刻平行陰線的長橫棱代表羽冠, 以刻有捲雲紋的短橫棱代表鼻頭。雙圈作雙眼, 以斷續短陰線連成, 左右横出二短線, 以示眼角。

比較一件近似的良渚三層玉琮, 其第二層面紋為獸面紋, 為雲中居舊藏, 2019年11月27日於香港佳士得《雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇》拍賣, 拍品2719號(圖一)。



fig.1 Sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades, Part I - Neolithic Period*, 27 November 2019, lot 2719.
Price realised: HK$31,325,000
圖一 香港佳士得，《雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇》，2019年11月27日，拍品2719號
成交價：港元31,325,000





1013

A JADE AXE

LIANGZHU CULTURE, CIRCA 3100-2000 BC

5 1/16 in. (12.8 cm.) long

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 18 June 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 102, no. 28

良渚文化　玉鉞

來源:
雲中居，台北，1991年6月18日

展覽:
國立故宮博物院，《筆玉別藏續集》，台北，1999年

出版:
鄧淑蘋，《筆玉別藏續集》，台北，1999年，頁102，圖版28號

1014

A JADE NECKLACE

LIANGZHU CULTURE, CIRCA 3100-2000 BC

15 5/8 in. (39.5 cm.) long

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 13 March 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 105, no. 31

良渚文化　玉串飾

來源:
雲中居，台北，1993年3月13日

展覽:
國立故宮博物院，《筆玉別藏續集》，台北，1999年

出版:
鄧淑蘋，《筆玉別藏續集》，台北，1999年，頁105，圖版31號





Two views 兩面

1015

AN EXTREMELY RARE WHITE JADE 'ANCESTRAL-MASK' CARVING

SHIJIAHE CULTURE - XIA DYNASTY, CIRCA 2500-1600 BC

3⅜ in. (8.6 cm.) long

HK$800,000-1,500,000 *US$110,000-190,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 15 December 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 117, no. 43

石家河文化至夏代　白玉神人像

來源:
雲中居, 台北, 1994年12月15日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁117, 圖版43號





fig.1 Collection of the National Museum of China
圖一 中國國家博物館藏品

The present carving is unique. Although a few other jade carvings from the Shijiahe culture feature ancestral masks, most of them are shown frontally, and none exhibit the same crescent-shaped profile head as the current carving. The carving style of the present carving closely resembles a crescent-shaped jade phoenix shown in profile from the Shijiahe culture, which was found in the tomb of Fuhao. This carving also shares a nearly identical openwork headdress to that worn by the present figure. For more details, see the catalogue of *Mythological Jade of Shijiahe Culture Special Exhibition*, Beijing, 2024, p. 109 (**fig. 1**).



fig.2 Sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2722.
Price realised: HK$10,300,000
圖二 香港佳士得，《 養德堂珍藏中國古玉器 》，2017年11月29日，拍品2722號 成交價：港元10,300,000

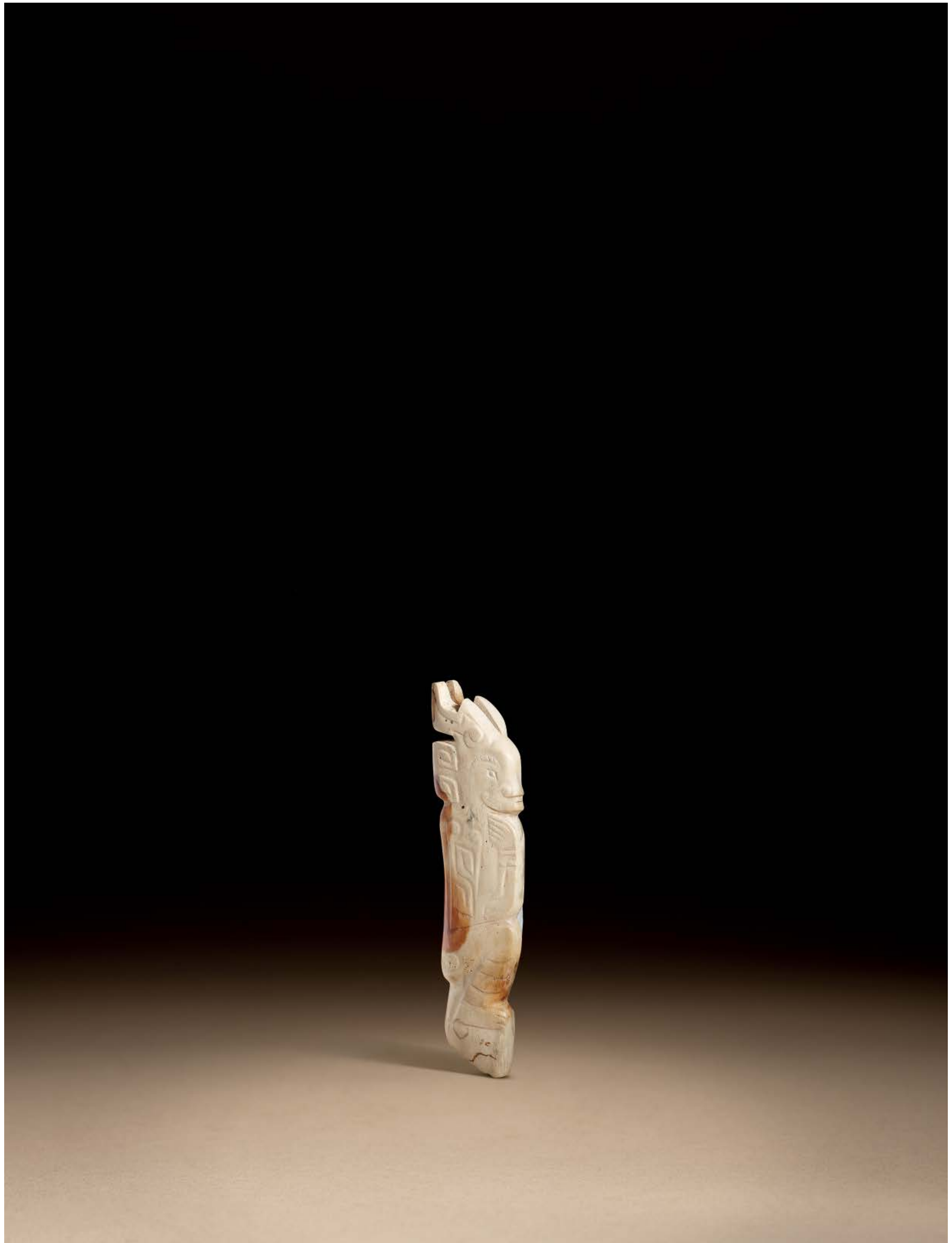


fig.3 Sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades, Part 1-Neolithic Period*, 27 November 2019, lot 2752. Price realised: HK$5,885,000
圖三 香港佳士得，《 雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇 》，2019年11月27日，拍品2752號 成交價：港元5,885,000

For Shijiahe jade carvings with ancestral masks depicted frontally, see an example in the Hunan Provincial Institute of Cultural Relics and Archaeology, *ibid.*, p. 7; and a celadon jade example from the Yangdetang Collection, sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2722 (**fig. 2**). Compare also with a small group of cylindrical or tubular jade carvings with figural masks carved in relief, with simple headdress and without earrings, such as an example in the Tianmen Museum, Hubei, *ibid.*, p. 37; and a yellow jade example sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades, Part 1 - Neolithic Period*, 27 November 2019, lot 2752 (**fig. 3**).

本器玉質白皙, 溫潤清透。全器琢作彎弧形, 一端雕一側面神人像, 戴冠, 披長髮, 杏眼、蹶嘴、嘴角下彎, 耳戴耳珓。長髮後側有鏤空裝飾。頸下為光素的彎弧, 尖端為三叉形, 近中段部分鑽一圓穿孔。神人的帽頂上與彎弧邊, 各有一圓凹。

本器形制特殊, 全器為弧形, 神人以側面的方式呈現, 極其罕見。殷墟婦好墓曾發現一件石家河文化的玉鳳, 為其他少數呈側身弧狀的石家河玉器。該件鳳鳥的透雕冠飾與此神人所戴者近乎相同, 見《玉神：石家河文化特展》, 北京, 2024年, 頁109（**圖一**）。正面造型的石家河文化神人玉雕可參考湖南省文物考古研究所藏一件, 見前揭書頁7, 及養德堂舊藏一件石家河文化青玉獠牙神面牌飾, 2017年11月29日於香港佳士得《養德堂珍藏中國古玉器》拍賣, 拍品2722號（**圖二**）。另比較石家河文化中的玉人頭像, 其多為圓柱形, 人頭戴平冠, 無耳飾, 造型相對簡潔, 如天門市博物館藏一件, 見前揭書頁37, 以及雲中居舊藏黃玉一例, 2019年11月27日於香港佳士得,《雲中玉筵 — 重要亞洲私人古玉珍藏：新石器時代篇》拍賣, 拍品2752號（**圖三**）。





Another view 另一面

1016

A JADE CROWNED FIGURE

LATE SHANG DYNASTY - EARLY WESTERN ZHOU DYNASTY, CIRCA 1300-950 BC

4 in. (10.3 cm.) high

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 6 March 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 146, no. 69

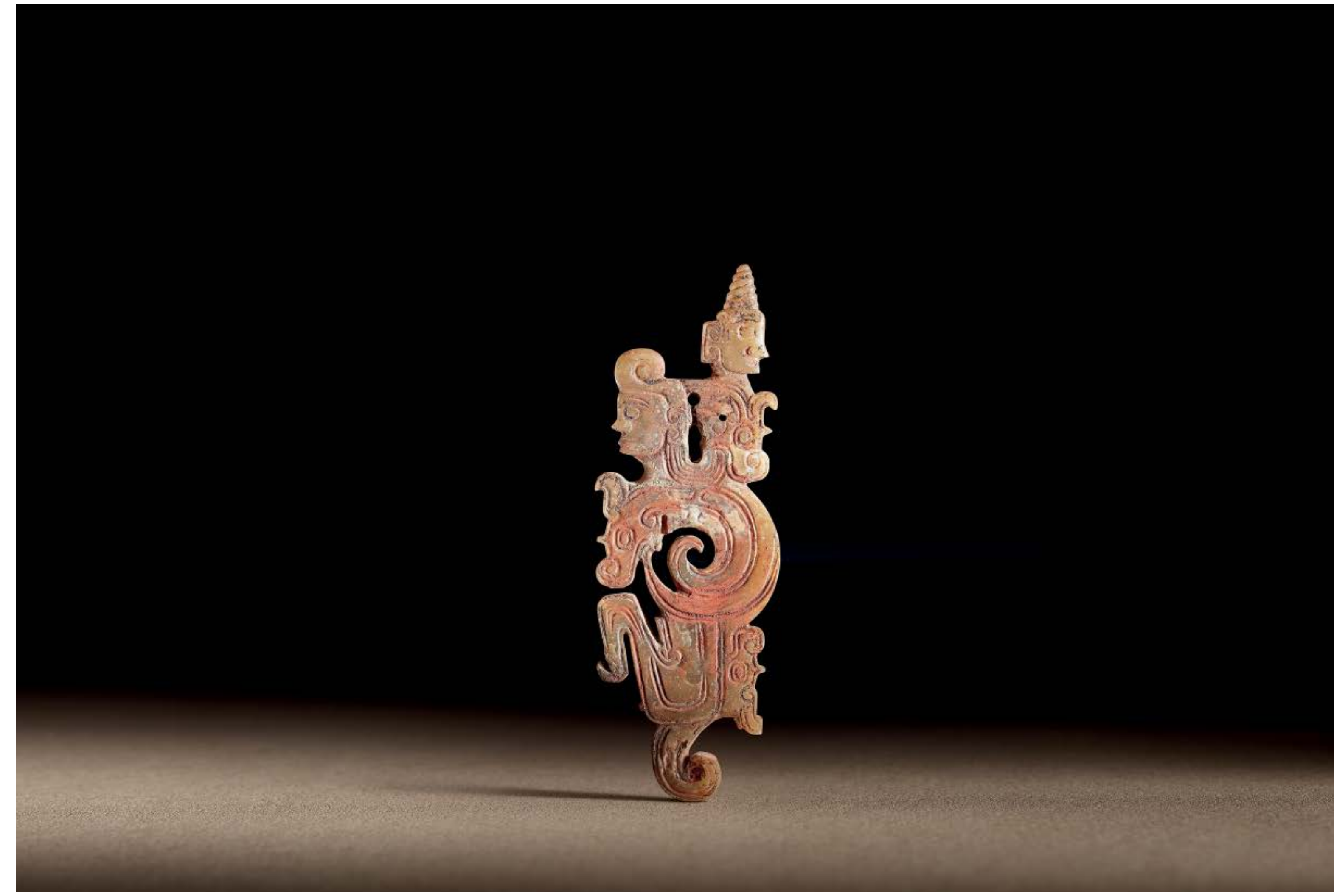
商晚期至西周早期　羽冠玉人

來源:
雲中居, 台北, 1995年3月6日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁146, 圖版69號





Two views 兩面

1017

A JADE DRAGON-HUMAN FORM PENDANT

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

4 5/16 in. (11 cm.) high

HK$400,000-600,000 *US$52,000-78,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 5 September 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 147, no. 70

Compare to a very similar celadon jade carving in the Institute of Archaeology, Chinese Academy of Social Sciences, illustrated in *Zhongguo yuqi quanji-2-Shang, Western Zhou*, Hebei, 1993, nos. 219-220 (**fig. 1**).



Line drawing of the present lot
本拍品之線描圖

西周中期　玉人龍紋珮

來源:
雲中居, 台北, 1997年9月5日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁147, 圖版70號

青玉, 器表有硃砂。透雕出三龍一鳳與兩個人面, 兩面紋飾相同。中國社會科學院考古研究所藏一件造型與此近乎相同的青玉珮, 發掘於陝西省長安縣張家坡村, 見《中國玉器全集-2-商西周》, 河北, 1993年, 圖版219、220號(**圖一**)。



fig.1 Collection of the Institute of Archaeology Chinese Academy of Social Sciences
圖一 中國社會科學院考古研究所藏品

1018

A WHITE JADE FIGURE

LATE SHANG DYNASTY, 1300-1050 BC

3 in. (7.5 cm.) high

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 22 September 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 145, no. 68

A very similar carving is in the Palace Museum, Beijing, illustrated in The Complete Collection of Treasures of the Palace Museum, *Jadeware (I)*, Hong Kong, 1995, no. 77 (**fig. 1**).

商晚期　玉人

來源:
雲中居, 台北, 1997年9月22日

展覽:
國立故宮博物院,《群玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《群玉別藏續集》, 台北, 1999年, 頁145, 圖版68號

玉質白皙, 沾有少量砆砂。人像頭髮高束, 琢以直條紋, 並有單面鑽鑿的小孔。目字眼, 方鼻, 闊嘴。雙手交疊於腰部前方, 立於高台上, 高台下端有插榫。腳趾至插榫部份, 中央有一寬約0.15公分的切口。腹部飾有芾, 為古代的蔽膝。北京故宮博物院藏有一件風格相似的玉人, 見故宮博物院藏文物珍品全集《玉器(上)》, 香港, 1995年, 圖版77號(圖一)。



fig.1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品



1019

A JADE ORNAMENT

LATE NEOLITHIC PERIOD - LATE SHANG DYNASTY, CIRCA 2100-1050 BC

3¾ in. (9.6 cm.) high

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 18 December 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 141, no. 64

新石器時代晚期至商晚期　玉柄形器

來源:
雲中居, 台北, 1992年12月18日

展覽:
國立故宮博物院,《群玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《群玉別藏續集》, 台北, 1999年, 頁141, 圖版64號

琢作長條圓棒形, 斷面不甚圓整。上部、下部各琢有兩圈細弦紋, 一側鑽孔。最下端為一凹槽。



‘According to the Heavenly Mandate, the black bird descends and gives rise to the Shang.’

- *The Book of Songs, The Odes of Shang, The Dark Bird*

「天命玄鳥，降而生商。」

-《詩經・商頌・玄鳥》



1020

A YELLOW JADE 'FIGURAL' PENDANT, *XI*

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

2½ in. (6.3 cm.) high

HK$260,000-350,000 *US$34,000-45,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 20 March 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 148, no. 71

西周中期　黃玉人紋觿

來源:
雲中居, 台北, 1992年3月20日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁148, 圖版71號



Another view 另面鞘裝





1021

A YELLOW JADE 'FIGURAL' PENDANT, *XI*

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

2⅝ in. (6.6 cm.) high

HK$180,000-220,000 *US$24,000-28,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 16 October 1992

西周中期　黃玉人紋觿

來源:
雲中居, 台北, 1992年10月16日



Top view 俯視



1022

A GROUP OF THREE SMALL JADE DAGGERS

LATE SHANG DYNASTY - EARLY WESTERN ZHOU DYNASTY, CIRCA 1000-950 BC

Longest: $2\frac{13}{16}$ in. (7.1 cm.) (3)

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 30 May 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 137, no. 60

商晚期至西周早期　小玉戈三件

來源:
雲中居, 台北, 1991年5月30日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁137, 圖版60號

1023

A JADE DAGGER, *GE*

LATE SHANG DYNASTY, 1300-1000 BC

9 in. (22.8 cm.) long

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 14 January 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 136, no. 59

商晚期　玉戈

來源:
雲中居, 台北, 1993年1月14日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁136, 圖版59號









fig.1 Sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades - Xia, Shang and Western Zhou Dynasties,* 30 November 2020, lot 2706. Price realised: HK$6,250,000
圖一 香港佳士得，《 雲中玉筵 重要亞洲私人古玉收藏 – 夏商西周篇 》，2020年11月30日，
拍品2706號　成交價：港元6,250,000

1024

A JADE-INSET BRONZE *GE*-HALBERD BLADE DAGGER

EARLY WESTERN ZHOU DYNASTY, CIRCA 1050-950 BC

8¾ in. (19.5 cm.) long

HK$1,200,000-2,000,000
US$160,000-260,000

PROVENANCE:
Dr. Paul Singer (1904-1997)
Arthur M. Sackler (1913-1987)
Sold at Christie's New York, *Important Chinese Works of Art from The Arthur M. Sackler Collection*, 1 December 1994, lot 84
Chang Wei-Hwa, Taipei, 28 January 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 138, no. 61

Compare a turquoise-inlaid and jade-inset bronze *ge*-halberd blade from the Chang Wei Hwa Collection, sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades - Xia, Shang and Western Zhou Dynasties*, 30 November 2020, lot 2706 (**fig. 1**), which shares a very similar handle as the present lot.

西周早期　銅內玉戈

來源:
Paul Singer醫生 (1904-1997) 舊藏
亞瑟·米切爾·賽克勒舊藏
紐約佳士得,《Important Chinese Works of Art from the Arthur M. Sackler Collection》, 1994年12月1日, 拍品84號
雲中居, 台北, 1995年1月28日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁138, 圖版61號

玉戈的援部以玉琢成, 局部沁為牙黃色, 含少量深灰色雜質。作細長形, 有邊刃而無中脊。銅內部分鑄成一隻全背有扉牙的夔龍, 捲鼻張口, 由口中吐出鋒利的玉戈。造形極富創意。比較雲中居舊藏一件玉援銅內戈, 其銅內嵌有綠松石, 後段作向下彎曲鑲綠松石的鳥首, 形制與此十分相近, 2020年11月30日於香港佳士得,《雲中玉筵 重要亞洲私人古玉收藏 - 夏商西周篇》拍賣, 拍品2706號 (圖一)。



Another view 另一面

1025

A JADE CARVING OF A DRAGON

LATE SHANG DYNASTY, CIRCA 1300-1000 BC

1¼ in. (3.5 cm.) long

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 22 September 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 154, no. 77

It is very rare to find a jade carving of a dragon in the round from the Shang dynasty, the closest exmaple is a jade carving of a dragon discovered at the Fuhao tomb with the body coiled to the right, illustrated in *Zhongguo yuqi quanji-2-Shang, Zhou*, Hebei, 1993, no. 58 (**fig. 1**). There is a peforation on the tail of the present carving, suggesting that this could have been worn as a pendant.

商晚期　玉龍

來源:
雲中居, 台北, 1997年9月22日

展覽:
國立故宮博物院,《搴玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《搴玉別藏續集》, 台北, 1999年, 頁154, 圖版77號

表面呈不透明的淺褐夾灰白色, 局部露出青玉質。圓雕一捲立龍。方形頭, 張口露齒, 中脊呈扉棱狀, 身軀上琢多層的菱形紋。身蟠卷左側, 足屈於下顎之下, 中間一圓凹, 無穿。尾部一穿孔, 以便佩戴。玉龍於商代動物圓雕中極其罕見, 近似例似僅有殷墟婦好墓發掘一例, 其身體向右蟠捲, 見《中國玉器全集-2-商周》, 河北, 1993年, 圖版58號(圖一)。



fig.1 Collection of the Institute of Archaeology Chinese Academy of Social Sciences
圖一 中國社會科學院考古研究所藏品



Two views 兩面



1026

A JADE SALAMANDER

LATE SHANG DYNASTY, CIRCA 1300-1000 BC

2 in. (5.2 cm.) long

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Professor Cheng Te-k'un (1907-2001), The Mu-Fei Collection, Cambridge, England

EXHIBITED:
London, Bluett & Sons Ltd., *Chinese Jades from the Mu-Fei Collection*, 1990
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
B. Morgan and Wu Hung, *Chinese Jades from the Mu-Fei Collection*, London, 1990, pl. 7
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 178, no. 101

商晚期　玉蠑螈

來源:
鄭德坤教授 (1907-2001), 木扉舊藏, 英國劍橋

展覽:
Bluett & Sons Ltd.,《木扉珍藏玉器》, 倫敦, 1990年
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
B. Morgan及巫鴻,《木扉珍藏玉器》, 倫敦, 1990年, 圖版7號
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁178, 圖版101號



1027

A JADE SALAMANDER

LATE SHANG DYNASTY, CIRCA 1300-1000 BC

3⅜ in. (8.6 cm.) long

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 28 October 1996

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 177, no. 100

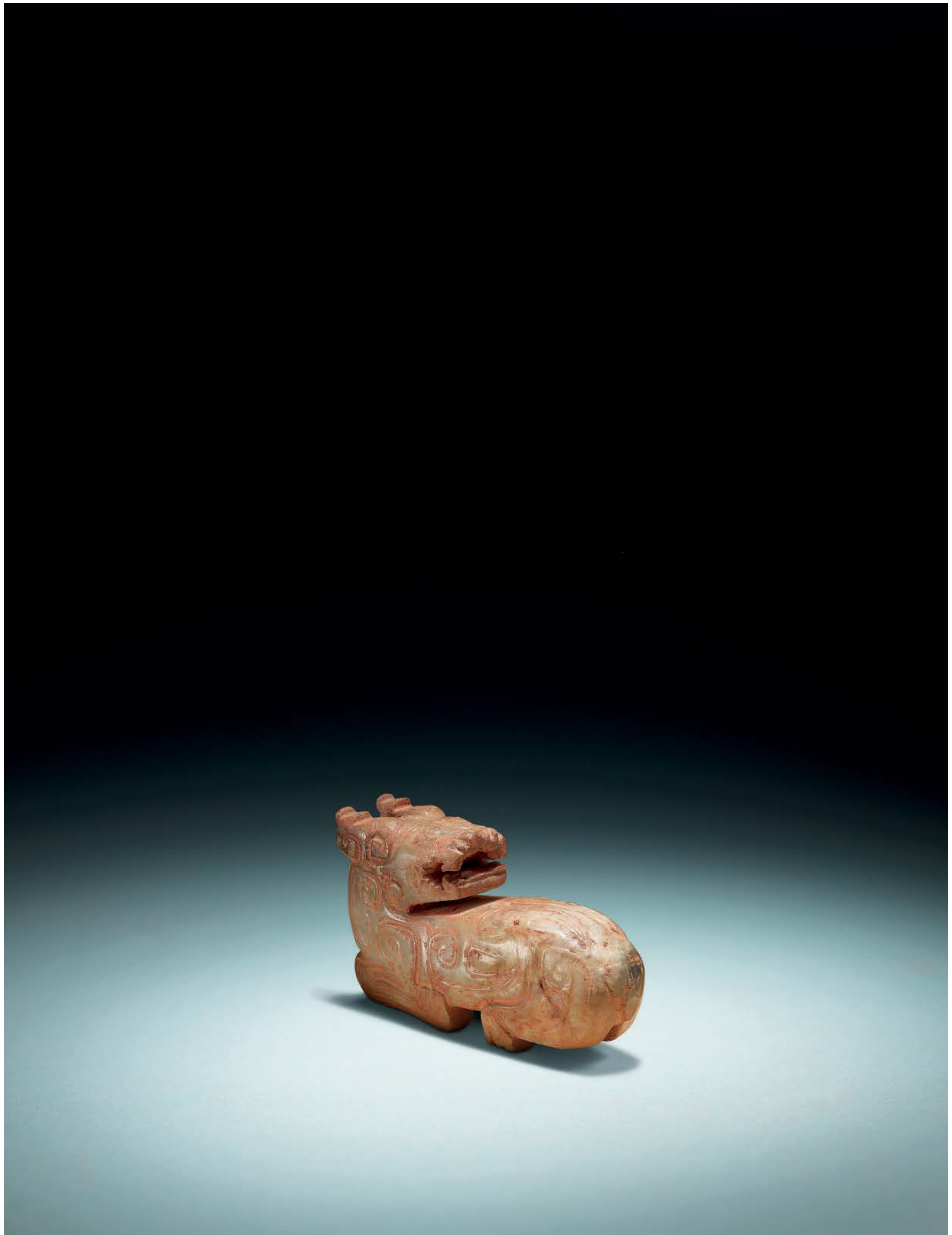
商晚期　玉蠑螈

來源:
雲中居, 台北, 1996年10月28日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁177, 圖版100號







Another view 另一面

1028

A JADE CARVING OF A MYTHICAL ANIMAL

LATE SHANG DYNASTY, CIRCA 1300-1000 BC

2 in. (5 cm.) long

HK$800,000-1,200,000 *US$110,000-160,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 26 September 1996

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 156, no. 79

While animal carvings in the round are known from the Shang dynasty, no other example has been found with the same facial features as the present carving. However, the style of carving compares well with examples discovered at the Fu Hao tomb, such as a jade buffalo (11 cm. long) similarly carved with the head turned back, illustrated in *Zhongguo yuqi quanji-2-Shang, Zhou*, Hebei, 1993, no. 73 (**fig. 1**). Compare also to a small jade carving of a tiger (5.8 cm. long) from the Yangdetang Collection, sold at Christie's Hong Kong, *Chinese Archaic Jades from The Yangdetang Collection*, 29 November 2017, lot 2725, which is also carved with raised relief on the body.

商晚期　玉異獸

來源:
雲中居, 台北, 1996年9月26日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁156, 圖版79號

青玉, 局部灰斑, 沾有硃砂。圓雕一伏臥回首瑞獸, 細彎眉, 張口露齒, 短尾下垂。軀體上飾以雙陰線捲雲紋。背部中央有一圓凹, 無穿。前後肢下刻有十字形淺槽, 或曾嵌於他物之上。

婦好墓出土數件回首玉圓雕動物, 其中一件圓雕回首玉牛(長11公分), 與此頗為相似(**圖一**)。另比較養德堂舊藏一件玉虎, 其身亦滿佈雙陰線捲雲紋, 於2017年11月29日香港佳士得《養德堂珍藏中國古玉器》拍賣, 拍品2725號。



fig.1 Collection of the Institute of Archaeology, Chinese Academy of Social Sciences
圖一 中國社會科學院考古研究所藏品

1029

A JADE HARE

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

1½ in. (3.9 cm.) long

HK$60,000-80,000 *US$7,800-10,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 16 January 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 165, no. 88

西周中期　玉兔

來源:
雲中居，台北，1997年1月16日

展覽:
國立故宮博物院，《羣玉別藏續集》，台北，1999年

出版:
鄧淑蘋，《羣玉別藏續集》，台北，1999年，頁165，圖版88號





1030

A JADE HARE

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

1½ in. (3.9 cm.) long

HK$60,000-80,000 *US$7,800-10,000*

PROVENANCE:
A.W. Bahr Collection, Weybridge
The Arthur M. Sackler Collection
Sold at Christie's New York, *Important Chinese Works of Art from the Arthur M. Sackler Collection*, 1 December 1994, lot 102
Chang Wei-Hwa, Taipei, 28 January 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 164, no. 87

西周中期　玉兔

來源:
A.W. Bahr舊藏，英國韋佈里奇
亞瑟·米切爾·賽克勒舊藏
紐約佳士得，《Important Chinese Works of Art from the Arthur M. Sackler Collection》，1994年12月1日，拍品102號
雲中居，台北，1995年1月28日

展覽:
國立故宮博物院，《羣玉別藏續集》，台北，1999年

出版:
鄧淑蘋，《羣玉別藏續集》，台北，1999年，頁164，圖版87號





Two views 兩面

1031

A VERY RARE SMALL YELLOW JADE CARVING OF A YOUNG PHOENIX

EARLY WESTERN ZHOU DYNASTY, CIRCA 1050-950 BC

1 in. (2.2 cm.) long

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 April 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 171, no. 94

西周早期 黃玉鳳雛

來源:
雲中居, 台北, 1992年4月2日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁171, 圖版94號

Compare the present carving with an early Western Zhou jade bird in the Jiyang County Museum, Shandong Province, which is similar in size but with much less incised details, see *Zhongguo yuqi quanji-2-Shang, Zhou*, Hebei, 1993, no. 252 **(fig. 1)**.

鳳雛的玉質溫潤、純净, 沾有些許硃砂。短翅寬尾形象自然可愛, 似乎準備抬頭展翼試飛。鳳雛鑽有隧孔, 可供繫帶。此件鳳雛製作於西周早期, 繼承了商代後期重圓雕的特色, 但風格更為寫實, 紋飾亦趨簡單抽象化。整體形象古樸、自然, 極爲生動可愛。比較山東發掘的一件同時期的玉鳥, 尺寸近似, 見《中國玉器全集-2-商·周》, 河北, 1993年, 圖版252號, 但本鳳雛的紋飾更加精美細緻(圖一)。



fig.1 Collection of the Jiyang County Museum, Shandong Province
圖一 山東省濟陽縣博物館藏品



Another view 另一面

1032

A JADE OX-HEAD FORM CARVING

LATE SHANG DYNASTY, CIRCA 1300-1000 BC

1¾ in. (4.6 cm.) long

HK$400,000-600,000 *US$52,000-78,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 16 January 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 153, no. 76

Similar jade carvings of buffalo and ram heads had been discovered at the Fuhao tomb, but the relief-decoration on the present carving is more prominent. Compare to a larger carving of a buffalo head (10 cm. long) in the Harvard Art Museums (**fig. 1**), similarly carved with raised lines to depict the elongated eyes and a lozenge on the foreheard.

商晚期　玉牛首

來源:
雲中居, 台北, 1997年1月16日

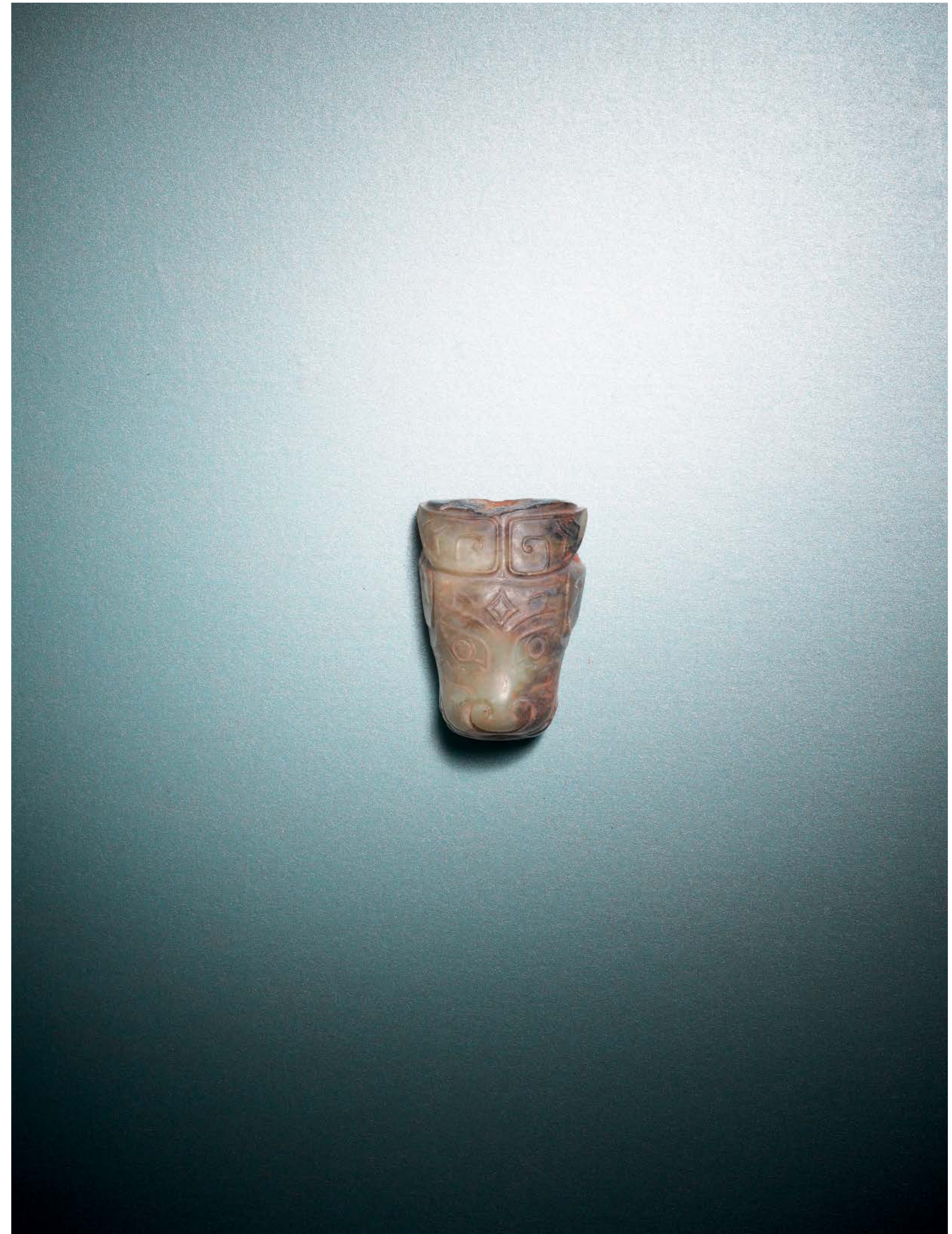
展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁153, 圖版76號

殷墟婦好墓曾出土造形相似的玉牛頭與羊頭, 但此件的凸雕弦紋更為立體。另比較哈佛大學藝術博物館藏一件尺寸較大(長10公分)的近似例, 亦刻以目字眼, 額部琢一菱形紋(**圖一**)。



fig.1 Large Jade Buffalo Head in the Round, Harvard Art Museums/ Arthur M. Sackler Museum, Bequest of Grenville L. Winthrop, Photo © President and Fellows of Harvard College, 1943.50.329
圖一 哈佛大學賽克勒博物館藏品



1033

A JADE FISH-FORM PENDANT

LATE SHANG DYNASTY, CIRCA 1300-1050 BC

3¾ in. (9.6 cm.) long

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 30 December 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 185, no. 108

商晚期　玉魚形珮

來源:
雲中居，台北，1994年12月30日

展覽:
國立故宮博物院，《羣玉別藏續集》，台北，1999年

出版:
鄧淑蘋，《羣玉別藏續集》，台北，1999年，頁185，圖版108號





1034

A JADE FISH-FORM PENDANT

WESTERN ZHOU DYNASTY, CIRCA 1050-771 BC

3⅝ in. (9.2 cm.) long

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 16 November 1998

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 187, no. 110

西周　玉魚形珮

來源:
雲中居，台北，1998年11月16日

展覽:
國立故宮博物院，《羣玉別藏續集》，台北，1999年

出版:
鄧淑蘋，《羣玉別藏續集》，台北，1999年，頁187，圖版110號



1035

TWO JADE SILK-WORM FORM PENDANTS

WESTERN ZHOU DYNASTY, CIRCA 1050-771 BC

Each: 2 in. (5.1 cm.) long (2)

HK$60,000-80,000 *US$7,800-10,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 23 November 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 184, no. 107

西周　玉蠶珮兩件

來源:
雲中居, 台北, 1992年11月23日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁184, 圖版107號



1036

TWO JADE CARVINGS OF HAWK MOTH PUPAE

WESTERN ZHOU DYNASTY, CIRCA 1050-771 BC

Larger: 1¾ in. (4.5 cm.) long (2)

HK$40,000-80,000 *US$5,200-10,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 16 October 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 183, no. 106

西周　玉天蛾蛹兩件

來源:
雲中居, 台北, 1992年10月16日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁183, 圖版106號

1037

TWO JADE BIRD-FORM PENDANTS

EARLY-MID WESTERN ZHOU DYNASTY, CIRCA 1050-850 BC

Longer: 4¾ in.(12.3 cm.) long (2)

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 1 November 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Julian Thompson, 'Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei', *Arts of Asia*, November-December 1995, p. 51, no. 7
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 174, no. 97

西周早中期　玉鳥形珮兩件

來源:
雲中居, 台北, 1992年11月1日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
朱湯生,「Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei」,《Arts of Asia》, 1995年11月-12月, 頁51, 圖7
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁174, 圖版97號





Two views 兩面

1038

A JADE 'DRAGON' PENDANT

EARLY-MID WESTERN ZHOU DYNASTY, CIRCA 1050-850 BC

2¼ in. (5.6 cm.) long

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 20 March 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 211, no. 134

西周早中期　玉帶髮龍紋珮

來源:
雲中居, 台北, 1992年3月20日

展覽:
國立故宮博物院,《䕫玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《䕫玉別藏續集》, 台北, 1999年, 頁211, 圖版134號



1039

A JADE 'DRAGON' PENDANT

EARLY-MID WESTERN ZHOU DYNASTY, CIRCA 1050-850 BC

2⅞ in. (7.2 cm.) long

HK$120,000-180,000 *US$16,000-23,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 20 March 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 210, no. 133

西周早中期　玉龍紋珮

來源:
雲中居, 台北, 1992年3月20日

展覽:
國立故宮博物院,《䕫玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《䕫玉別藏續集》, 台北, 1999年, 頁210, 圖版133號





1040

A JADE 'TIGER' PENDANT, *HUANG*

MID-LATE WESTERN ZHOU DYNASTY, CIRCA 950-771 BC

5¼ in. (13.4 cm.) long

HK$180,000-260,000 *US$24,000-34,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 April 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 207, no. 130

西周中晚期　玉虎紋璜

來源:
雲中居, 台北, 1992年4月2日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁207, 圖版130號

1041

A JADE 'DRAGON' PENDANT, *HUANG*

EARLY-MID WESTERN ZHOU DYNASTY, CIRCA 1050-850 BC

4⅞ in. (12.3 cm.) long

HK$150,000-250,000 *US$20,000-32,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 30 August 1990

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 204, no. 127

西周早中期　玉龍紋璜

來源:
雲中居, 台北, 1990年8月30日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁204, 圖版127號



1042

A JADE TRAPEZOIDAL PENDANT

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

3⅜ in. (8.5 cm.) long

HK$120,000-180,000 *US$16,000-23,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 20 August 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 191, no. 114

The present type of trapezoidal jade ornament was worn along with tubular beads by the high-ranking nobility during the Western Zhou dynasty. The present ornament is carved on the front using double incised lines to depict stylised dragons, and it is perforated with a row of small holes on each of its two parallel straight sides. A similar trapezoidal jade ornament from the Western Zhou dynasty is in the Palace Museum, Beijing, featuring a symmetrial phoenix design, see The Complete Collection of Treasures of the Palace Museum, *Jadeware (I)*, Hong Kong, 1995, p. 113, no. 94 (**fig. 1**).

西周中期　梯形玉飾

來源:
雲中居, 台北, 1992年8月20日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁191, 圖版114號

梯形玉飾為西周高級貴族佩戴的玉飾, 佩戴時在其上下綴連各式珠管, 見於西周各期。本件玉飾的兩個平行直邊上各有一排小圓孔, 正面以雙陰線雕琢的線紋, 似由龍紋簡化而來。參考北京故宮博物院藏一件類似的西周梯形玉飾, 上琢對稱鳳鳥紋, 見故宮博物院藏文物珍品全集《玉器(上)》, 香港, 1995年, 頁113, 圖版94號(圖一)。



fig.1 Collection of the Palace Museum, Beijing
圖一 北京故宮博物院藏品

1043

A JADE NOTCHED AXE, *QI*

LATE SHANG DYNASTY, 1300-1000 BC

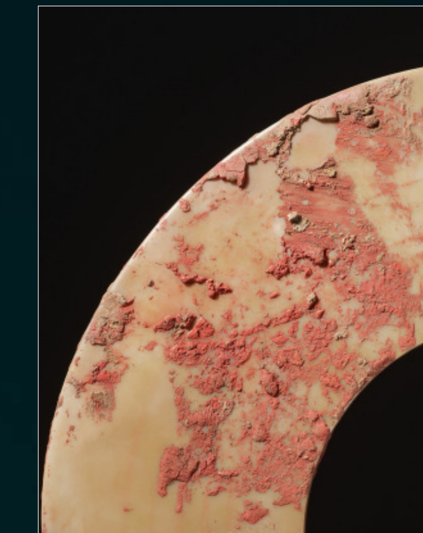
5½ in. (13.8 cm.) high

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 13 July 1996

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 140, no. 63



Detail 細部

商晚期　玉戚

來源:
雲中居, 台北, 1996年7月13日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁140, 圖版63號



1044

A JADE 'DRAGON-HUMAN' PENDANT

MID-WESTERN ZHOU DYNASTY, CIRCA 950-850 BC

3¾ in. (9.5 cm.) long

HK$120,000-200,000 *US$16,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 16 July 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Julian Thompson, 'Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei', *Arts of Asia*, November-December 1995, p. 51, no. 8
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 150, no. 73



Back view 背面

西周中期 玉人龍紋珮

來源:
雲中居, 台北, 1991年7月16日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
朱湯生,「Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei」,《Arts of Asia》, 1995年11月-12月, 頁51, 圖8
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁150, 圖版73號



1045

A JADE 'DRAGON' TIGER-FORM PENDANT

EARLY SPRING AND AUTUMN PERIOD, 770-670 BC

4⅞ in. (12.3 cm.) long

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 31 March 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 218, no. 137

春秋早期 玉龍紋虎形珮

來源:
雲中居, 台北, 1994年3月31日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁218, 圖版137號



1046

A JADE ORNAMENT, *ZAN*

LATE SHANG DYNASTY, 1300-1000 BC

3⅞ in. (9.8 cm.) high

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 23 December 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 143, no. 66

商晚期　玉瓚

來源:
雲中居, 台北, 1991年12月23日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁143, 圖版66號

1047

A JADE ORNAMENT, *ZAN*

LATE SHANG DYNASTY, 1300-1000 BC

3⅝ in. (9.3 cm.) high

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 6 May 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 142, no. 65

商晚期　玉瓚

來源:
雲中居, 台北, 1991年5月6日

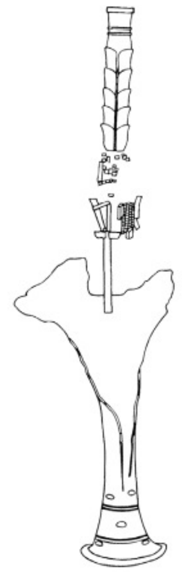
展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁142, 圖版65號



lot 1046
拍品1046號

lot 1047
拍品1047號



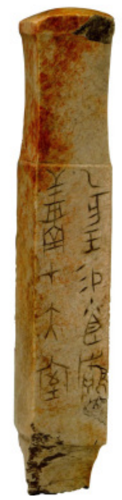




fig.1 Line drawing showing how *zan* is used during a wine−stirring ritual. After *Luoyang beiyao xizhou mu*, Cultural Relics Press, 1999, fig.28D
圖一 瓚於鬯酒禮中的使用圖示線描圖，見《洛陽北窯西周墓》，文物出版社，1999年，圖二八D

fig.2 Collection of the Tianjin Museum
圖二 天津博物館藏品

fig.3 A pictograph on a Shang archaic bronze *zun* showing the use of *zan* with *gu*. After Umehara Sueji, *Nihon Shucho Shina Kodo Seika*, vol. 2, no. 138
圖三 商代青銅尊上之圖像銘文，顯示瓚與觚之使用情形。載於梅原末治，《日本蒐儲支那古銅精華》，卷2，圖版138號

Lot 1047 Continued

The present type of jade vertical ornaments known as *zan*, was used in conjunction with archaic bronze *gu* during rituals, where it was used to stir heated wine, allowing the aroma of the wine to be released (**fig. 1**). The Tianjin Museum houses a jade *zan* with a eleven-character inscription, where it includes the character *zan* (**fig. 2**).

The association of *zan* with *gu* is also represented through imagery, as seen on the pictograph cast on an archaic bronze *zun* included by Umehara Sueji, *Nihon Shucho Shina Kodo Seika* [Selected Relics of Ancient Chinese Bronzes from Collections in Japan], vol. 2, no. 138 (**fig. 3**).

此類玉柄形器名「瓚」, 與觚成套使用。為鬯酒禮時攪動觚中溫酒, 使之散發酒香的工具(**圖一**)。觚為宋人所定名, 於西周初期時名為「同」。「瓚」與「同」在儀式中一起使用, 表示贊同之意。天津博物館藏一玉柄形器, 為「瓚」自名器之實例, 見《玉潤中華: 中國玉器的萬年史詩圖卷》, 江蘇, 2023 年, 頁126(**圖二**)。

柄形器與觚一起使用, 亦透過圖像表現。見一件鑄有圖像銘文之青銅尊, 載於梅原末治《日本蒐儲支那古銅精華》, 卷2, 圖版138號(**圖三**), 其圖像為一個兩膝著地, 跪坐的人像, 仰首, 手持一件束腰喇叭口長筒, 筒內插著一件有柄的直柱物。類似的圖像亦見於「井父戊」觚, 見吳鎮烽《商周青銅器銘文暨圖像集成》, 卷18, 第09754號。

1048

A JADE ORNAMENT, *ZAN*

EARLY-MID WESTERN ZHOU DYNASTY, CIRCA 1050-850 BC

5½ in. (14 cm.) high

HK$150,000-200,000 *US$20,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 23 December 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 144, no. 67

西周早中期　玉瓚

來源:
雲中居, 台北, 1991年12月23日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁144, 圖版67號





‘The Son of Heaven uses jade without impurity. The duke uses mottled jades, one-fifth of which is stone. The marquis uses impure jades, two-fifth of which are stone. The earl uses *luo*, half of which is stone.’

- Rites of Zhou, Record of the Examination of Crafts in the Winter Office

「天子用全，純玉也；上公用龍，四玉一石；侯用瓚；伯用埒，玉石半相埒也。」

-《周禮，冬官考工記》

1049

TWO JADE OPENWORK ORNAMENTS

LATE SPRING AND AUTUMN PERIOD, CIRCA 570-476 BC

Each: 4 in. (10.2 cm.) long (2)

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 4 February 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 272, no. 187

春秋晚期　玉嵌片兩件

來源:
雲中居, 台北, 1994年2月4日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁272, 圖版187號



1050

A GLASS-INSET JADE 'DRAGON' SWORD ORNAMENT AND A JADE SWORD GUARD

MID-WARRING STATES PERIOD, CIRCA 400-300 BC

Ornament: 5 in. (12.8 cm.) long (2)

HK$120,000-180,000 *US$16,000-23,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 25 September 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades, Taipei*, 1999, p. 269, no. 185

戰國中期　玉虺紋鐔與玉鑲琉璃龍紋嵌片

來源:
雲中居, 台北, 1993年9月25日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁269, 圖版185號





Another view 另一面

1051

A JADE-HILT BRONZE KNIFE AND A BRONZE-INSET JADE SCABBARD

LATE SPRING AND AUTUMN PERIOD - WESTERN HAN DYNASTY, CIRCA 570 BC - 8 AD

Overall: 65⁄16 in. (16 cm.) long (2)

HK$400,000-600,000 *US$52,000-78,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 4 February 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

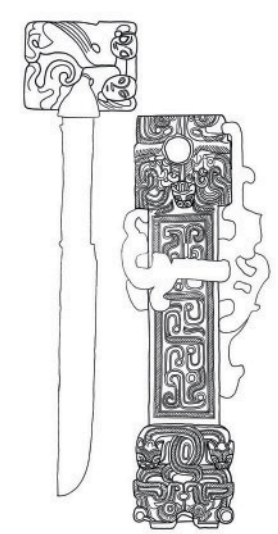
LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 273, no. 188

春秋晚期至西漢
雙人神獸紋玉柄銅刀及龍紋玉鞘

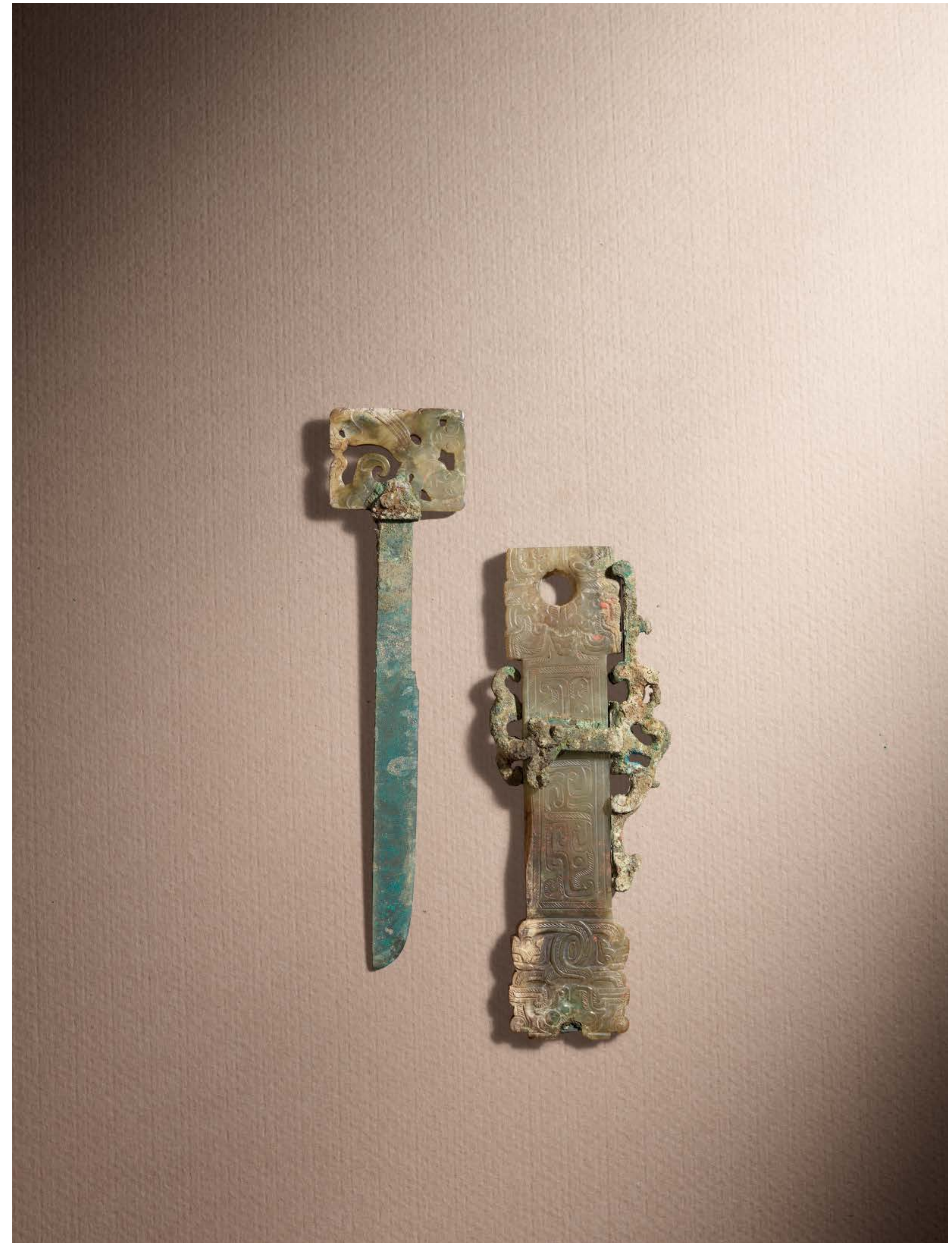
來源:
雲中居, 台北, 1994年2月4日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁273, 圖版188號



Line drawing of the present lot
本拍品之線描圖



1052

A LARGE JADE OPENWORK 'DRAGON' PENDANT

EARLY-MID WARRING STATES PERIOD, CIRCA 476-300 BC

10¾ in. (27.5 cm.) long

HK$500,000-800,000 *US$65,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 28 January 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 257, no. 174

The present pendant is carved in openwork as a large soaring dragon, and it is one of the largest examples known. Compare to a similar jade dragon pendant in the Hebei Provincial Institute of Cultural Relics, illustrated in *Zhongguo yuqi quanji-3-Spring Autumns and Warring States*, Hebei, 1993, no. 215 (**fig. 1**).

戰國早中期　玉龍形穀紋珮

來源:
雲中居, 台北, 1992年1月28日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁257, 圖版174號

玉珮雕作一條盤旋繞轉, 氣勢矯健的大龍, 兩面花紋相同。龍體上滿雕穀紋, 排列緊密, 為典型的戰國早中期風格。本件玉珮體積甚大, 但以絲線穿繫之, 仍十分平衡。戰國中山國一號墓曾發現風格及尺寸近似的龍紋珮, 見《中國玉器全集-3-春秋戰國》, 河北, 1993年, 圖版215號(圖一)。



fig.1 Collection of the Hebei Provincial Institute of Cultural Relics
圖一 河北省文物研究所藏品



1053

A LARGE JADE SECTIONED 'DRAGON' BELT HOOK

LATE WARRING STATES - EARLY WESTERN HAN DYNASTY, CIRCA 300-141 BC

7½ in. (19 cm.) long

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 15 May 1997

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 265, no. 181

戰國晚期至西漢早期　五節鐵芯龍首玉帶鈎

來源:
雲中居, 台北, 1997年5月15日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁265, 圖版181號



Line drawing of the present lot
本拍品之線描圖





The present belt hook comprises five sections, which are connected by an iron rod. Both the head and the end are carved into dragon heads with two pointed horns. A jade belt hook with a very similar shape and design is in the Museum of the Mausoleum of the Nanyue King, illustrated in *Zhongguo yuqi quanji-4-Qin, Han, and Northern and Southern Dynasties*, Hebei, 1993, no. 70 (**fig. 1**).

青白玉質, 局部灰黑, 雜有褐紅色鐵鏽斑, 背面局部白沁斑。分為五節, 中央用鐵條貫穿聯繫而成一長達19公分的大帶鈎。鈎首與鈎尾均雕為帶二尖角的龍頭, 華麗非凡。廣州南越王墓曾發現造型極為類似的玉帶鈎, 見《中國玉器全集-4-秦漢-南北朝》, 河北, 1993年, 圖版70號(圖一)。



fig.1 Collection of the Museum of the Mausoleum of the Nanyue King
圖一 南越王墓博物館藏品





Another view 另一面

1054

A SET OF JADE SWORD FITTINGS

LATE WARRING STATES PERIOD - EARLY WESTERN HAN DYNASTY, CIRCA 300-141 BC

Sword slide: 7 in. (17.9 cm.) long (4)

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 26 August 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

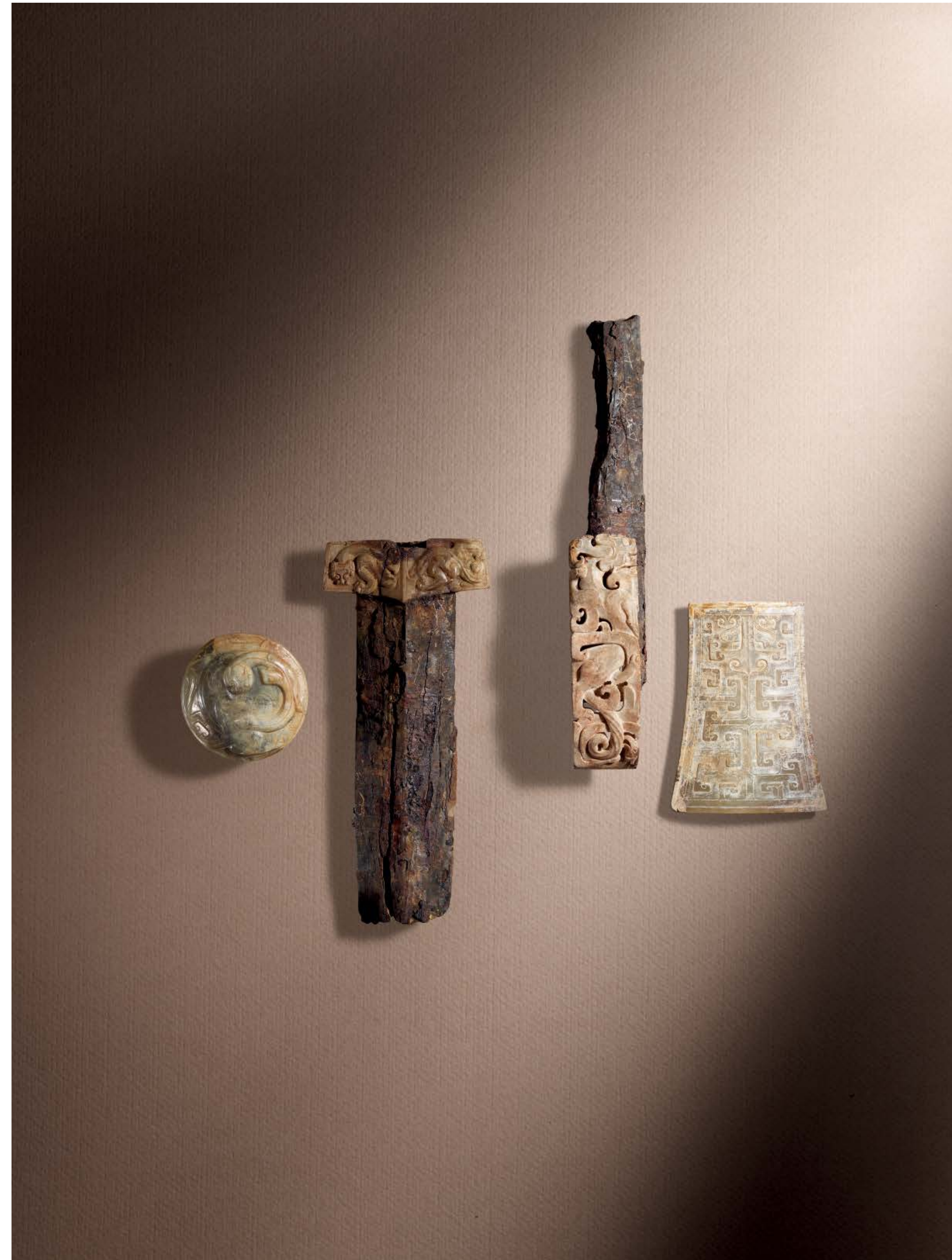
LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades, Taipei*, 1999, p. 271, no. 186

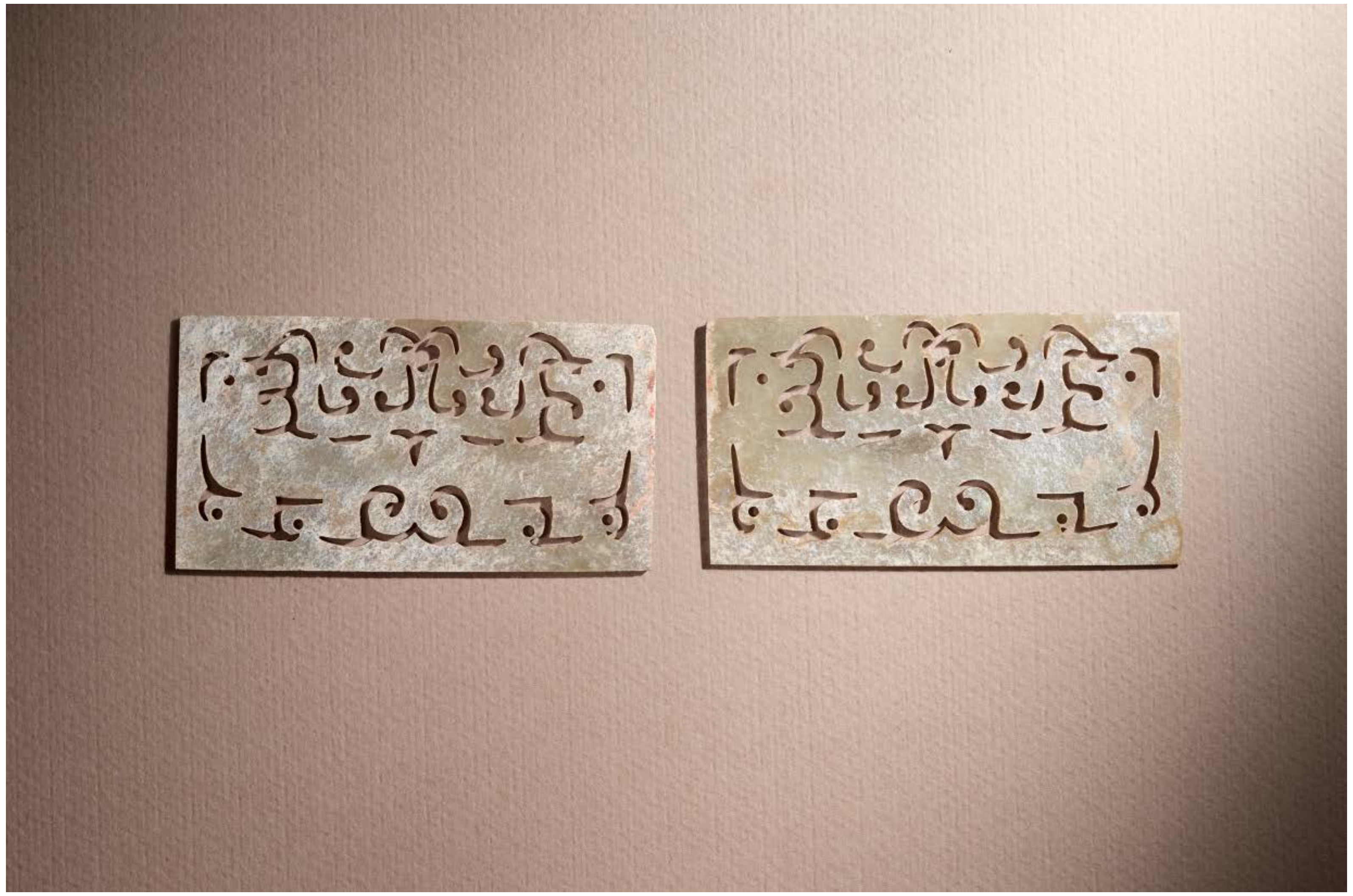
戰國晚期至西漢早期　玉劍飾一組

來源:
雲中居, 台北, 1995年8月26日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁271, 圖版186號





1055

TWO 'TIGER' JADE PLAQUES

EARLY SPRING AND AUTUMN PERIOD, CIRCA 770-670 BC

Each: 4 in. (10.1 cm.) long (2)

HK$100,000-200,000 *US$13,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p.262, no. 179

春秋早期　鏤空虎紋玉飾兩件

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《搴玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《搴玉別藏續集》, 台北, 1999年, 頁262, 圖版179號



1056

TWO 'DRAGON' JADE-INSET GILT-BRONZE PLAQUES

LATE WESTERN HAN DYNASTY, CIRCA 86 BC - 8 AD

Larger: 3 in. (7.7 cm.) long (2)

HK$150,000-260,000 *US$20,000-34,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

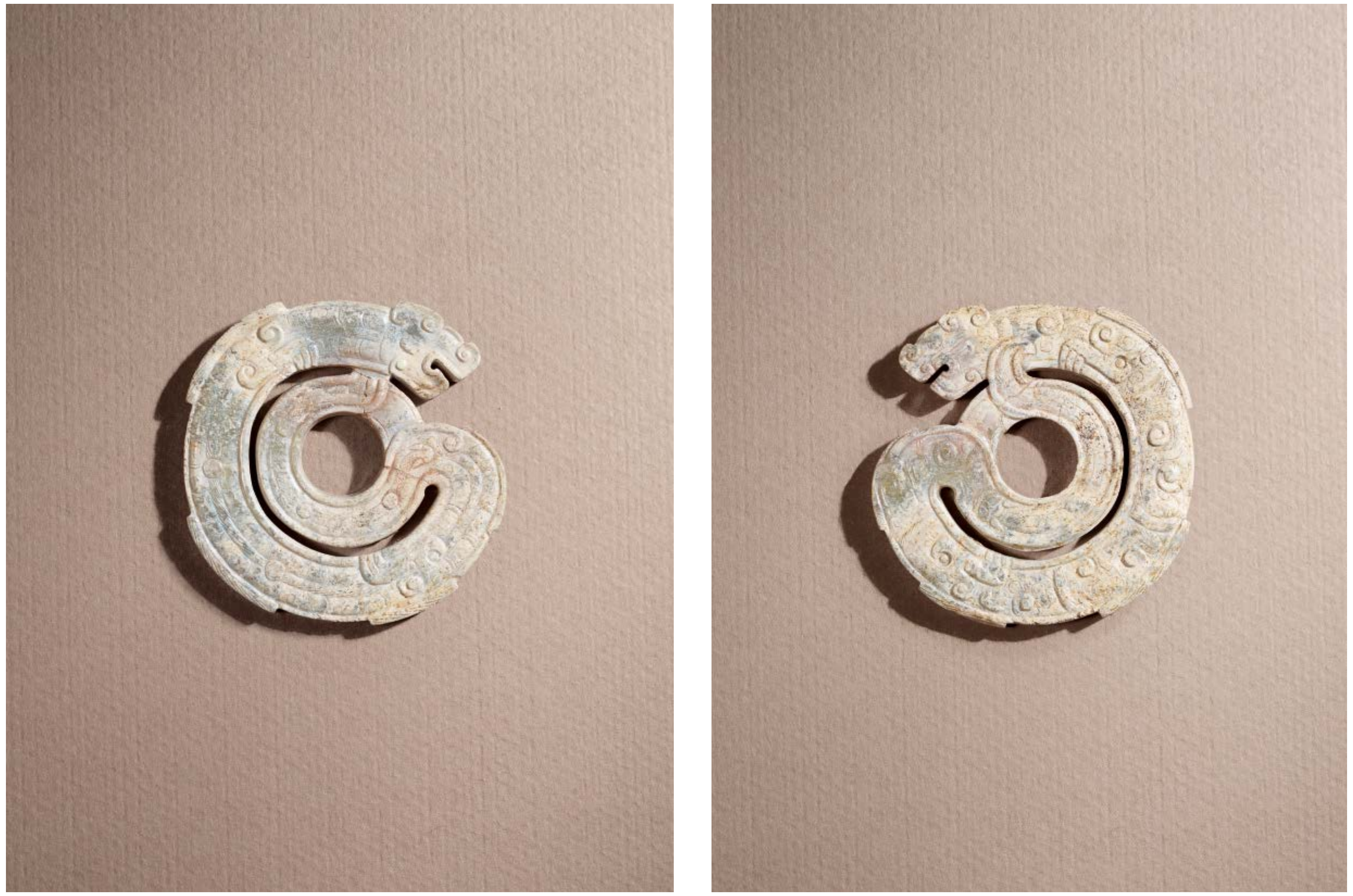
LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 263, no. 180

西漢晚期　鎏金鑲玉透雕龍紋帶飾兩件

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《搴玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《搴玉別藏續集》, 台北, 1999年, 頁263, 圖版180號



Two views 兩面

1057

A JADE OPENWORK DRAGON-FORM PENDANT, *JUE*

MID-WARRING STATES PERIOD, CIRCA 400-300 BC

2⅝ in. (6.7 cm.) diam.

HK$40,000-80,000 *US$5,200-10,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 21 March 1995

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 247, no. 164

戰國中期　玉龍形玦

來源:
雲中居, 台北, 1995年3月21日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁247, 圖版164號



1058

A QIN-STYLE JADE 'DRAGON' PENDANT, *XI*

LATE SPRING AND AUTUMN PERIOD, CIRCA 570-476 BC

3⅝ in. (9.3 cm.) long

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 14 May 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 249, no. 166

春秋晚期　秦式龍紋玉觿

來源:
雲中居, 台北, 1993年5月14日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁249, 圖版166號



1059

A JADE 'DRAGON' ORNAMENT

LATE SPRING AND AUTUMN PERIOD, CIRCA 570-476 BC

4⅞ in. (12.4 cm.) long

HK$120,000-200,000 *US$16,000-26,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 30 June 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Julian Thompson, 'Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei', *Arts of Asia*, November-December 1995, p. 51, no. 10
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 252, no. 169

春秋晚期　龍紋柄形玉管

來源:
雲中居, 台北, 1993年6月30日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
朱湯生,「Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei」,《Arts of Asia》, 1995年11月-12月, 頁51, 圖10
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁252, 圖版169號

1060

A JADE 'ANIMAL MASK' *BI*

EARLY WARRING STATES PERIOD - MID WESTERN HAN DYNASTY, CIRCA 476-87 BC

11½ in. (29.1 cm.) diam.

HK$120,000-180,000 *US$16,000-23,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 23 January 1998

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 279, no. 194

戰國早期至西漢中期　雙身獸面紋玉璧

來源:
雲中居, 台北, 1998年1月23日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁279, 圖版194號





Another view 另一面

1061

A JADE BIRD-FORM FINIAL

LATE SPRING AND AUTUMN PEIROD, CIRCA 570-476 BC

3⅞ in. (9.9 cm.) long

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 15 October 1993

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 229, no. 148

The present carving is carved with a conjoined double-circle recess measuring approximately 1.5 cm. wide on the underside, designed to be fitted on top of a staff.

Birds had been the objects of worship since the ancient time. As early as the Neolithic period, jade bird-head form finials or jade 'bird' pendants were placed on top of wooden staffs, to possibly summon the spirits of divine birds which acted as the medium through which humans communicated with the divine. The use of bird-form finials on top of a staff was perpetuated throughout later periods. During the Han dynasty, staffs with bird-form finials were gifted by the Han government to elderly over seventy years old, as a sign of blessing from the emperor.

Similar examples are very rare, although one can compare the present finial with a smaller Western Han white jade bird-form finial in the National Palace Museum, Taipei, collection number: *gouyu*000270N000000000, which shares a similar form but is carved with fewer details **(fig. 1)**.

春秋晚期　玉鳩杖首

來源:
雲中居, 台北, 1993年10月15日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁229, 圖版148號

鳩的身軀呈橢圓形, 造型飽滿。貼在身體兩側的翅膀呈圓弧曲線, 上頭的羽毛刻劃精細。腹下光平, 有雙圈形凹槽, 深約1.5公分, 原插嵌於長杆上。

鳥類因具備了人類所沒有的飛翔本領, 受到遠古先民的崇拜。早在新石器時代的紅山、良渚等文化, 就可見玉雕鳥首或鳥紋玉片被安插於木杆上, 用來召喚玄鳥之靈, 將人們的祈求傳達給諸神。商周時, 雖少見有關的實物資料, 但東周時吳越地區已出現青銅鳩杖。漢代時, 流傳有神鳩幫助漢高祖劉邦逃過項羽追殺的故事, 因此鳩鳥被視為吉祥的象徵, 漢代朝廷更會將鳩杖贈送給七十歲以上的老人, 傳達君王敬老愛民的祝福保佑之意。

同時期的近似例相當罕見, 但可比較台北故宮博物院藏一件較小的西漢玉鳩首杖, 其形狀與此近似, 但紋飾相對簡單(文物統一編號:購玉000270N000000000)(**圖一**)。



fig.1 Collection of the National Palace Museum, Taipei
圖一 國立故宮博物院藏品



1062

A JADE TIGER-FORM EAR PICK

LATE SPRING AND AUTUMN PERIOD, CIRCA 570-476 BC

2 in. (5.3 cm.) long

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 1 July 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 221, no. 140

Compare to a similar white jade tiger-form ear pick in the Tianjin Art Museum, illustrated in *Tianjinshi yishu bowuguan cangyu*, Hong Kong, 1993, no. 114 **(fig. 1)**.

春秋晚期　玉虎形耳杓

來源:
雲中居, 台北, 1991年7月1日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁221, 圖版140號

青玉, 局部灰褐色。雕一匍匐前行的老虎, 圓眼、貼耳、捲鼻。長尾雕成耳杓。虎的鼻、顏, 以及前後肢等處, 淺浮雕成如意雲頭紋、三角形、S形雲紋, 腹側飾S形雲紋, 背部有一垂直的小穿。

比較天津市藝術博物館藏一件造型類似的白玉虎形耳勺, 紋飾較風格化, 見《天津市藝術博物館藏玉》, 香港, 1993年, 圖版114號(圖一)。



fig.1 Collection of the Tianjin Art Museum
圖一 天津市藝術博物館藏品



1063

A PAIR OF SMALL JADE FIGURES

WARRING STATES PERIOD, 476-221 BC

1½ in. (3.9 cm.) high (2)

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 15 April 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 223, no. 142

戰國　玉人一對

來源:
雲中居, 台北, 1994年4月15日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年, 圖錄圖版142號

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁223, 圖版142號



1064

A SMALL WHITE AND RUSSET JADE STANDING FIGURE

MID-LATE WARRING STATES, CIRCA 400-221 BC

1⅞ in. (4.9 cm.) high

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 5 September 1990

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Julian Thompson, 'Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei', *Arts of Asia*, November-December 1995, p. 53, no. 14
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 224, no. 143

戰國中晚期　白玉人

來源:
雲中居, 台北, 1990年9月5日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
朱湯生,「Archaic Jades in the Lantien Shanfang Collection, National Palace Museum, Taipei」,《Arts of Asia》, 1995年11月-12月, 頁53, 圖14
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁224, 圖版143號



Back view 背面

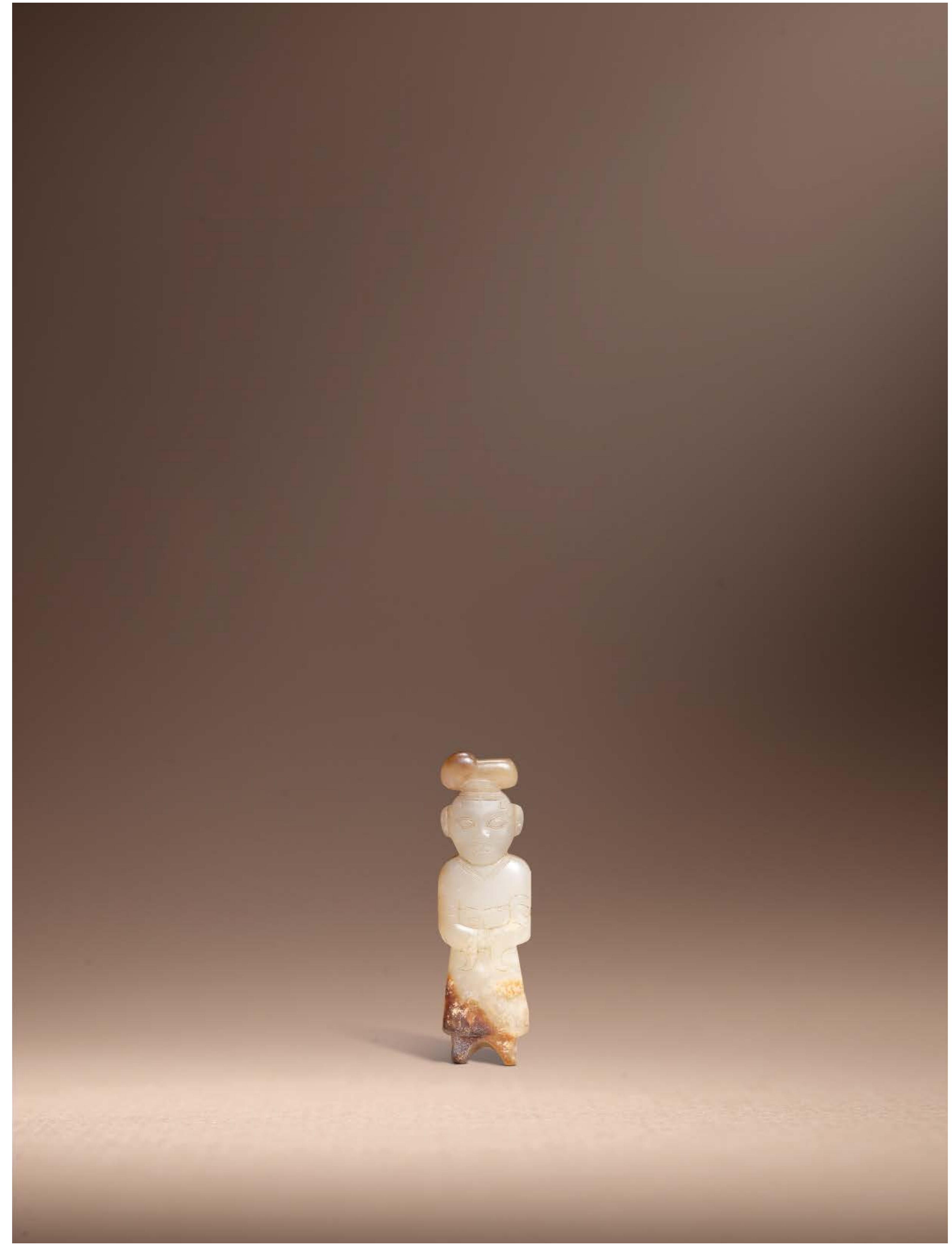






fig.1 Jade Pendant in the Shape of a Human Figure, Harvard Art Museums/Arthur M. Sackler Museum, Bequest of Grenville L. Winthrop, Photo © President and Fellows of Harvard College, 1943.50.329
圖一 哈佛大學賽克勒博物館藏品



fig.2 © The Trustees of the British Museum
圖二 大英博物館藏品

The present jade figure is one of the most realistically rendered jade figures from the Eastern Zhou dynasty, with finely detailed facial features and well defined clothing. Most jade figures from this period are much flatter and perforated as beads. This figure is one of the few exceptions where it is carved in the round, with an indentation on the underside, suggesting that it may have been set in or onto something else. Compare with a similar jade figure (4.6 cm. high) from the Winthrop Collection, Harvard Art Museums, object number: 1943.50.329 (**fig. 1**); and another (5.2 cm. high) in the British Museum, holding a sword and also wearing a headdress, object number: 1945.10-17.86 (**fig. 2**), both perforated.

此玉人額角及腦後髮絲整齊, 額上髮絲作盤繞狀, 似將長髮束盤至頭頂, 再扣以厚大的冠帽。左右帽邊包及耳部及腦後。五官端正, 雕琢出眼眶、眼珠與鬍鬚。著深衣, 衽襟繞至身後。繫帶, 以帶鉤固定之。袍之領、襟與下擺, 以及帶緣, 均雕飾斜線紋的窄邊。攏袖, 袖口作喇叭狀。二足之間有一深1.2公分的圓凹, 應用以嵌插於它物之上。

戰國玉人例子稀少, 多作片狀並穿孔, 面部表情、衣著多簡樸。本件玉人為罕見的立體圓雕, 面容、服裝、頭飾等細節雕琢精細、逼真, 極為珍罕。近似的玉人例子可參考哈佛大學賽克勒博物館藏一件(高4.6公分)(**圖一**)及大英博物館手持寶劍頭戴高冠一例(5.2公分)(**圖二**), 兩件皆有穿孔。

1065

A VERY RARE JADE BIRD-HEAD FORM FINIAL

WESTERN HAN DYNASTY, CIRCA 206-8 BC

1 in. (2.6 cm.) high

HK$600,000-800,000 *US$78,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 9 January 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 230, no. 149

The present finial features long, flowing crest feathers and a thick beak holding a round bead, with a pair of triangular ears positioned beside the crest. The design is a blend of realism and imagination, probably not depicting a bird from real life but a divine bird imbued with spiritual power.

The bird-form staff was a symbol of supreme authority in ancient times. During the Neolithic period, it was possibly used to summon the spirits of the divine birds, acting as a medium between humans and the divine. In the pre-Qin period, the bird-form staff gradually became a symbol of the status of elders. By the Han dynasty, it further developed into a preferential physical symbol granted by the emperor to the elderly, who took pride in possessing a staff bestowed by the emperor.

While similar bird-head form finials exist in different media from this period, it is extremely rare to find an example carved from jade. Compare a Han bronze bird-head form finial (5.7 cm. high) in the Hebei Museum, which is similar in shape to the present example featuring a tubular hollow at the neck, but without the feather on its head; and a painted wood bird-form finial in the Wuwei City Museum, Gansu Province, which similarly holds a round bead in its beak.

西漢　玉鳩杖首

來源:
雲中居, 台北, 1992年1月9日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

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本件玉鳩杖首玉質瑩透。有長而飄逸的冠羽, 啣著圓珠的厚喙, 冠羽旁還長著一對三角形耳, 表現的應該不是現實生活中的鳥類, 而是具有神靈之力的神鳥。

鳩杖在古代是至高無上權力的象徵。在新石器時代, 鳩杖或用來召喚神靈, 爲人與神之間的媒介。先秦時期鳩杖逐漸成爲長者地位的象徵。到了漢代, 鳩杖更成爲皇帝賜給老人的一種優待憑證, 老人以擁有皇帝所賜之鳩杖爲榮。《後漢書·儀禮志》記載:「仲秋之月, 縣道皆案戶比民, 年始七十者授之以王杖, 餔之以糜粥。八十九十, 禮有加賜, 王杖長九尺, 端以鳩鳥為飾。鳩者不噎之鳥也, 欲老人不噎。」

河北博物院藏有一件銅鳩杖首, 高5.7公分, 造型與此近似, 僅表現了鳩首部位, 頸部為銎狀。另比較甘肅省武威市博物館藏一件彩繪木質鳩杖首, 鳩口亦啣了一粒圓珠。



Another view 另一面





‘*Sheji* and *bixie* are both names of mythical animals that ward off various evils...*Bixie* is said to have the power to repel malevolent spirits. Wearing ornaments made of jades in the form of either of these animals can eliminate disasters and protect oneself.’

- *Jijiupian* (c. 40BC), Shi You, Western Han Dynasty

「射魃、辟邪除羣凶。射魃、辟邪皆神獸名也，…辟邪，言能辟禦妖邪也，謂以寶玉之類二獸之狀以佩帶之，用除去凶災而保衛其身也。」

- 西漢 史游《急就篇》



fig.1 A turquoise dragon. Erlitou Culture (circa 1750BC–1530BC). Exhibited at the China Archaeology Museum, Beijing
圖一 二里頭文化 約公元前1750–公元前1530年 綠松石龍形器 展出於中國考古博物館



fig.2 A turquoise-inlaid bronze plaque. Erlitou Culture (circa 1750BC–1530BC). Exhibited at the China Archaeology Museum, Beijing
圖二 二里頭文化 約公元前1750–公元前1530年 嵌綠松石獸面紋銅牌飾 展出於中國考古博物館



fig.3 A turquoise-inlaid ivory handled cup. Shang Dynasty (circa 1600BC–1046BC). Exhibited at the China Archaeology Museum, Beijing
圖三 商 嵌綠松石象牙杯 展出於中國考古博物館

The present *bixie* is one of the largest and most powerfully crafted *bixie* carving from the Western Han dynasty. It also appears to be the only turquoise *bixie* of this size from this period. The present *bixie* is shown with its head turned backwards while giving a low growl, with its double horns curled closely against its body. The body is slender and elongated with a powerful twist. Its wings are pressed against its sides, and its long tail is divided into several strands. The lower jaw rests slightly on the body, conserving energy and preparing for the next moment of galloping and leaping. The carver has captured the instant between motion and stillness of this mythical beast, exemplifying the pinnacle of Han dynasty carving techniques.

Turquoise has been favoured by the ruling class since the Neolithic period in China. During the Neolithic period, turquoise was most frequently carved into beads incorporated into necklaces across different cultures. From the Erlitou period to mid-Shang dynasty, turquoise was commonly used in the production of inlaid ceremonial vessels for ritual occasions. Examples include the famous turquoise dragon **(fig. 1)** and the turquoise-inlaid bronze plaque **(fig. 2)** discovered at the Erlitou site, both of which were excavated alongside bronze bells, suggesting that they served similar functions.

From late Shang dynasty to the Warring States period, turquoise was often used as inlays on bronzes such as chariot fittings and halberds to form various decorative motifs including *taotie*, and *kui* dragon. The most renowned example of this group is the turquoise-inlaid ivory cup excavated from the tomb of Fu Hao at Yinxu **(fig. 3)**. During this period, turquoise carved in the round depicting animals such as cicada and dove had been also been discovered, see *The Jades from Yinxu*, Beijing, 1981, no. 62.

By the time of the Western Zhou dynasty, jade ritual vessels gained social significance and flourished, while the overall production of turquoise declined. Turquoise primarily appeared as inlaid embellishments on jade vessels. This trend continued into the early Spring and Autumn period. During the mid-Spring and Autumn period, significant social changes occurred, and turquoise began to be used as decorative inlays on bronze ritual vessels. For example, most of the bronze ritual vessels discovered in the tomb of Zeng Hou Yi featured turquoise inlays in their decorative elements. By the mid to late Warring States period, turquoise inlays appeared alongside with gold and silver inlays on more utilitarian bronze vessels such as *hu*, *dou*, belt hooks, and swords.

本件辟邪為現今所知尺寸最大、工藝最為精湛的一件漢代綠松石辟邪。其作回首低鳴狀，雙角捲貼，體軀瘦長，扭轉有力。雙翼夾於身側，長尾分為數絡。下顎靠在身軀上稍作歇息，養精蓄銳，準備下一刻的奔騰跳躍。玉匠捕捉了神獸處於動與靜之間的剎那，體現了漢代最頂尖的雕刻工藝。

綠松石因其色澤而被人們所喜愛。綠松石的地質形成機理使其深埋礦脈之中，開採和獲取不易。製作裝飾品需對其進行切割、打磨等耗時費力的加工整形工作。因此，自新石器時代以來，綠松石多以嵌片的技術方式完成。較大型的圓雕例子極其罕見。

綠松石的發展軌跡與玉相當類似。在新石器時代時期多用於串飾，於不同的區域文化中皆可見其身影。從二里頭文化至中商文化時期，綠松石常用於聯片製作為禮器，用於禮儀性場合，如二里頭遺址發現的綠松石龍形器（**圖一**）以及牌飾（**圖二**），兩者發掘時皆伴有銅鈴，使用功能應該類似。

從殷墟文化至戰國時期，綠松石多以聯片的方式與青銅器物結合，如車馬器、戈、弓形器等，構成獸面紋、夔紋等紋樣，多為裝飾性，最著名的例子應為殷墟婦好墓發掘的象牙嵌綠松石杯（**圖三**）。此時期偶爾也可以見到獨立造型的動物象生器，如自殷墟婦好墓發現的蟬及鴿，見《殷墟玉器》，北京，1981年，圖版62號。

時至西周，玉禮器受到社會重視而發達，綠松石的生產總體衰落，嵌片綠松石多在一些高等級貴族墓的玉柄形器組合中作為陪襯物出現。這個趨勢一直延續到了春秋早期。春秋中期社會發生大變動，綠松石以嵌片的形態被運用於青銅器上，如青銅器的蟠螭紋、獸面的眼睛部位裝飾有圓形綠松石獨片表示眼珠。多數於曾侯乙墓發現的青銅禮器，在紋飾部分都鑲嵌有綠松石嵌片。到了戰國中晚期，綠松石嵌片開始和錯金銀工藝結合，施加於一些接近生活化的青銅容器如壺、豆等，以及接近實用性的器類如帶鉤、削刀、劍等器物上。



fig.4 A turquoise 'mythical animal' pendant. Eastern Han *Dynasty*.
Collection of the Dingzhou Museum
圖四 東漢 綠松石瑞獸配飾 定州博物館藏品



fig.5 A jade carving of *bixie*. Eastern Han Dynasty.
Collection of the National Palace Museum, Taipei
圖五 東漢 玉辟邪 國立故宮博物院藏品



fig.6 A white carving of *bixie*. Western Han Dynasty.
Collection of the Xianyang Museum
圖六 西漢 白玉辟邪 咸陽博物館藏品



fig.7 A jade carving of *bixie*. Late Western Han Dynasty.
Sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades Part IV*, 29 November 2022, lot 2748.
Price realised: HK$26,850,000
圖七 西漢晚期 玉辟邪 香港佳士得，
《 雲中玉鏇 重要亞洲私人古玉收藏：秦漢篇 》，
2022年11月29日，拍品2748號 成交價:港元26,850,000

From Neolithic period to Eastern Zhou dynasty, turquoise played an important role in Chinese art, transitioning from ritual to decorative objects. For the majority of time, turquoise was utilised as inlays rather than carvings in the round. For the occasional cases where turquoise was carved in the round, the size is generally small, and style quite simple. Even during the Han dynasty, there are no examples of turquoise carvings in the round with such details and movement as the present example. The closest contemporary example is probably a number of small turquoise carvings of animals measuring between 1-2 cm. high and 1-4 cm. wide, discovered at the tomb of Liu Chang, the Mu Wang of Zhongshan, from the Eastern Han period **(fig. 4)**. All of them are perforated, suggesting that they were strung together with other ornaments to form necklaces. Their style is also rather rustic, which is in stark contrast to the present *bixie*.

In addition of being made by turquoise, this *bixie* is further distinguished by its rare form. *Bixie* is a popular and enduring subject in ancient Chinese works of art, and exist in many different forms, as motifs or flat carvings, with carving in the round being the rarest and most highly valued. Han dynasty *bixie* carved in the round are mostly found in jades. Their posture vary, one group stands tall with head held high, such as the example in the National Palace Museum, Taipei, object number: *Guyu*-002789N000000000 **(fig. 5)**; and a celadon jade *bixie* stand from the Baoji City Museum in Shaanxi Province, illustrated in *Zhongguo guyu quanji-4-Qin, Han, Northern and Southern Dynasties*, Hebei, 1993, no. 264. Another group is shown low and crouching, such as a white jade example discovered in the tomb of Emperor Yuan of Han at Weiling, currently housed in the Xianyang Museum, see *ibid*., no. 148 **(fig. 6)**; and a jade example from the Chang Wei Hwa Collection, sold at Christie's Hong Kong, *The Chang Wei-Hwa Collection of Archaic Jades Part IV*, 29 November 2022, lot 2748 **(fig. 7)**. The present *bixie* is carved in openwork in a posture where it turns its head, showcasing a strong sense of rhythm and movement, making it a unique masterpiece.

總體看來, 綠松石在古代中國文化發展中佔有獨特的一席之位, 從裝飾到禮儀性器具, 從對青銅器的裝飾轉向到黃金飾品的點綴, 綠松石以上發展, 基本多由嵌片的技術方式完成, 作為獨立雕刻的例子極其珍罕。偶爾見之, 體量也不大, 雕刻方式也相當簡單。即使到了漢代, 也未見像此例般雕刻地如此生動而且複雜的綠松石圓雕例子。東漢中山穆王劉暢墓曾發現幾件綠松石配飾, 題材包括鳥、獸、虎、龜等, 多為圓雕, 腹部有穿孔以利佩戴, 器型較小, 高度介於1-2公分之間, 長度為1-4公分間, 風格淳樸可愛, 應作為配飾與其他材質的配飾串成項鏈配戴。見《定州藏珍精品卷》, 北京, 2017年, 圖14(局部) **(圖四)**, 與此威猛矯健而且獨立成型的形態完全不同。

此辟邪除了材質珍罕以外, 其形態亦屬少見。辟邪為有翼神獸。辟邪一詞, 見西漢元帝時黃門令史游所作的《急就篇》卷三:「射魃、辟邪除羣凶。射魃、辟邪皆神獸名也, …辟邪, 言能辟禦妖邪也, 謂以寶玉之類二獸之狀以佩帶之, 用除去凶災而保衛其身也。」古人認為獅虎凶猛, 可除凶祟, 所以用這種神獸來看守闕門和神道。辟邪在中國古代文物的藝術主題中流行時間很長, 表現形式也很多, 如紋飾、片雕、圓雕等, 其中當以圓雕辟邪最為稀罕、重要。漢代玉辟邪形態多樣, 一類仰首挺胸, 如台北故宮所藏一件玉辟邪(長13.6公分)(故玉002789N000000000), (**圖五**, 及陝西省寶鷄市博物館藏一件背部與頭部有插孔的青玉辟邪式座(長18公分), 見《中國玉器全集-4-秦漢-南北朝》, 河北, 1993年, 圖版264號。一類作低首匍匐狀, 如漢元帝渭陵發現白玉一例, 現藏咸陽市博物館, 見前書圖版148號**(圖六)**, 及雲中居舊藏一件, 2022年11月29日於香港佳士得拍賣, 拍品2748號**(圖七)**, 更有屈身如弓狀者, 如北京故宮博物院藏品, 見故宮博物院藏文物珍品全集《玉器(上)》, 香港, 1995年, 圖版202號。本件辟邪呈回首姿態, 透過透雕工藝體現了整體律動感, 極其特殊。



1066

A HIGHLY IMPORTANT AND SUPERBLY CARVED TURQUOISE *BIXIE*

WESTERN HAN DYNASTY, CIRCA 206-8 BC

4 in. (10.2 cm.) long

HK$5,000,000-7,000,000
US$650,000-910,000

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 234, no. 153

西漢　綠松石辟邪

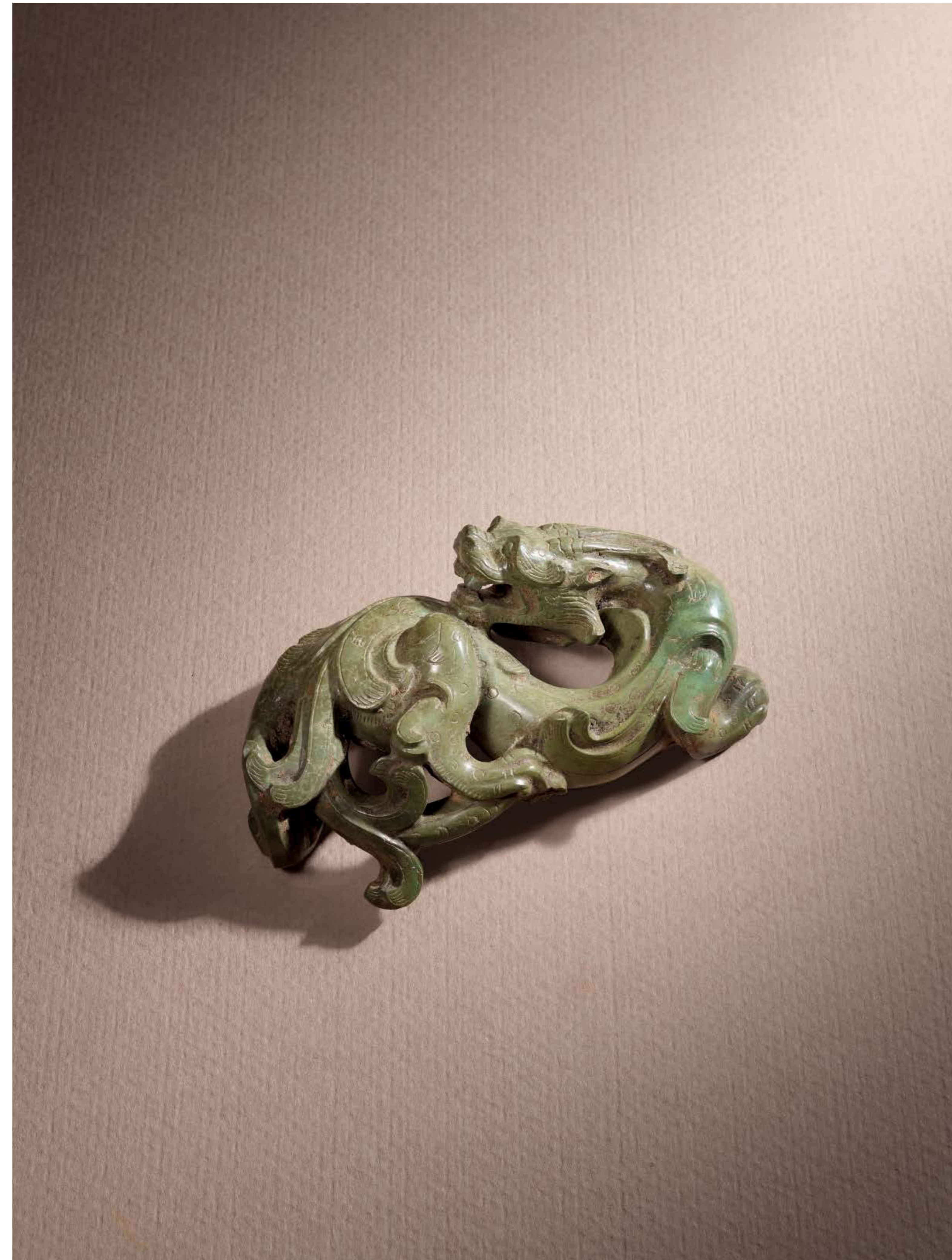
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Another view 另一面



1067

A JADE CARVING OF A *BIXIE* AND WINGED IMMORTAL

LATE WESTERN HAN - EARLY EASTERN ZHOU DYNASTY, CIRCA 86 BC - AD 88

2⅛ in. (5.5 cm.) long

HK$800,000-1,500,000 *US$110,000-190,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 233, no. 152

西漢晚期至東漢早期　玉羽人辟邪

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

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鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁233, 圖版152號



Another view 另一面







fig.1 A white jade carving of a winged immortal riding on a horse. Western Han dynasty. Collection of the Xianyang Municipal Museum
圖一 西漢 白玉羽人奔馬 咸陽市博物館



fig.2 A celadon jade *bixie*–form stand. Eastern Han dynasty. Collection of the Baoji City Museum
圖二 東漢 青玉辟邪座 寶鷄市博物館藏品

The concept of winged immortals played an essential role in the Han dynasty belief systems. As Wang Yi writes in the *Classic of Mountains and Seas*, published circa 124 BC, 'There is a kingdom of flying immortals with feathers, where they do not die. Some say that when one attains the Dao, their body grows feathers.' These feathered beings were regarded as the embodiment of immortality and also as messengers guiding sentient beings and departed souls to ascend to the immortal realm.

Jades carved in the round, depicting a winged immortal riding on an animal, are extremely rare. Other examples illustrating this theme include a white jade carving of a winged immortal riding on a horse discovered at the Mausoleum of Emperor Yuan of late Western Han dynasty, see *Zhongguo yuqi quanji-4-Qin, Han, Northern and Southern Dynasties*, Hebei, 1993, no. 147 (**fig. 1**); a jade carving of a winged immortal riding on a *bixie* from the Arthur M. Sackler Collection, National Museum of Asian Art, object number: S1987.26. It is also worth comparing the style of carving with a celadon jade *bixie*-form stand in the Baoji Municipal Museum, illustrated *ibid.*, no. 264 (**fig. 2**).

此件玉雕極為珍貴，題材極其罕見。辟邪雙捲角有鬚，翼羽貼於身側，作前行狀。臀上跪騎一羽人，肩上披短斗蓬式的羽衣，兩手分別抓握辟邪的髯毛與捲角，表現仙人騎著辟邪遨游太空時的姿態。

仙的概念在漢代文獻中屢見不鮮。王逸注：「《山海經》言：有羽人之國，不死之民。或曰：人得道，身生毛羽也。」洪興祖補注：「羽人，飛仙也」。可見飛仙在漢代思想與信仰世界中具有特殊的象徵意義。作為飛仙，羽人出沒於陰陽兩界，被視為長生不老的載體，也是引領衆生與亡魂飛升仙界的使者。

西漢晚期漢元帝渭陵曾發現一件白玉羽人玉馬，見《中國玉器全集-秦漢-南北朝》，河北，1993年，圖版147號（**圖一**），可見此題材對於帝王的重要性。另可參考美國華盛頓亞洲藝術博物館賽可樂珍藏一件玉羽人辟邪，館藏編號S1987.26。

此辟邪的雕刻風格與陝西省寶鷄市博物館藏青玉辟邪式座（長18公分）之風格頗為接近，見《中國玉器全集-4-秦漢-南北朝》，河北，1993年，圖版264號（**圖二**）。

1068

AN EXTREMELY RARE WHITE JADE DRAGON-HEAD LADEL

LATE WESTERN HAN DYNASTY - EASTERN HAN DYNASTY, CIRCA 86 BC-220 AD

6⅝ in. (16.8 cm.) long

HK$500,000-800,000 *US$65,000-100,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 310, no. 219

The present ladle stands as one of the largest extant examples of white jade ladles from this period. Its exceptional quality, marked by a even white tone and a rich, unctuous surface, further sets it apart as one of the finest white jade carvings of the Han dynasty. The meticulously executed dragon head exemplifies intricate craftsmanship, displaying a dynamic sense of movement. A Eastern Han white jade ladle was found in the Luoyang region, sharing a similar proportion and degree of curvature as the present ladle, but measuring only 8cm. long.

西漢晚期至東漢　白玉龍首勺

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁310, 圖版219號

玉勺質地白皙溫潤, 婉若凝脂。龍首的雕工霸氣, 表情生動。整體近17公分長 , 為現今所知尺寸最大, 質地最佳的一件漢代白玉勺。洛陽地區曾發掘一件東漢玉獸首勺, 比例、曲線與此相近, 但僅長8 公分。



Another view 另一面







1069

A SUPERB WHITE JADE EAR CUP

LATE WARRING STATES PERIOD - EARLY WESTERN HAN DYNASTY, CIRCA 300-141 BC

3¼ in. (8.2 cm.) long

HK$800,000-1,200,000 *US$110,000-160,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 307, no. 216

戰國晚期至西漢早期　白玉羽觴

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《搴玉別藏續集》, 台北, 1999年, 圖錄圖版216號

出版:
鄧淑蘋,《搴玉別藏續集》, 台北, 1999年, 頁307, 圖版216號



Back view 背面





Practical ear cups from this period were mostly made of lacquer or pottery, while jade ear cups are extremely rare. The present ear cup is made of Khotan white jade of the highest quality, characterised by its superb whiteness, evenness in tone, and remarkable translucency.

Only a handful other Han dynasty jade ear cups are known, and none surpasses the present example in quality. Compare a white jade ear cup discovered in Ji'an County, Jilin Province, possibly a gift from the Han Empire to Goguryeo, illustrated in *Gems of China's Cultural Relics*, Beijing, 1990, no. 109 (**fig. 1**); a larger greenish-white jade ear cup in the Palace Museum, Beijing, see The Complete Collection of Treasures of the Palace Museum, *Jadeware (I)*, Hong Kong, 1995, no. 219 (**fig. 2**); and a celadon jade example in the Xuzhou Museum.

羽觴由瑩潔溫潤的白玉雕製而成, 內壁沾褐色雜質。杯身呈橢圓形, 兩側附橢圓形「羽」。通體光素無紋, 玉質晶瑩通透。

羽觴又名耳杯, 始見於戰國, 興盛於兩漢, 終於唐代。實用耳杯多爲漆器或陶器, 玉製耳杯數量極少, 而此杯由上等和闐白玉製成, 玉質之白皙通透, 冠絕現今所知所有例子。

此杯亦似為流通領域中唯一一件的漢代白玉羽觴。吉林省博物館藏一件形制與此類似的漢代白玉羽觴, 1958年發現於吉林省吉安縣, 推測可能為漢王朝給高句麗的贈禮, 見《中國文物精華》, 北京, 1990年, 圖版109號(**圖一**)。北京故宮博物院藏一件尺寸較大的青白玉羽觴, 見故宮博物院藏文物珍品全集《玉器(上)》, 香港, 1995年, 圖版219號(**圖二**)。徐州獅子林山楚王墓另曾發現一例青玉羽觴, 現藏於徐州博物館。



fig.1 Collection of the Jilin Provincial Museum
圖一 吉林省博物館藏品



fig.2 Collection of the Palace Museum, Beijing
圖二 北京故宮博物院藏品

1070

A BRONZE-INSET JADE HANDLED CUP

EARLY-MID WESTERN HAN DYNASTY, CIRCA 206-87 BC

3⅜ in. (8.6 cm.) high

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 2 November 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 309, no. 218

西漢早中期　鑲銅框熊足玉卮

來源:
雲中居, 台北, 1994年11月2日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁309, 圖版218號



Another view 另一面





The present cup was used as a wine vessel. It is finely incised with two horizontal bands of cloud vapours around the exterior, and set within a gilt-bronze frame with bears as relief decoration above each foot and around the handle.

The bear is one of the most important animals in Han culture, symbolising power and strength. In Han art, bears are frequently depicted on the legs of vessels, as exemplified by the present example, showcasing their ability to bear heavy loads. Bears are also represented as weights, such as a gilt-bronze bear from the Robert H. Ellsworth Collection (**fig. 1**), serving as an embodiment of strength.

Compare with a similar jade-inset gilt-bronze cup with nine panels in the Museum of the Mausoleum of the Nanyue King, illustrated in *Zhongguo yuqi quanji - 4 - Qin, Han, and Northern and Southern Dynasties*, Hebei, 1993, no. 86 (**fig. 2**).

青玉, 局部白沁。玉卮, 用作酒器, 直壁平口平底, 一側有圓環形扁尾玉鋬, 下有三足。外壁中央有二道橫線, 將器表分為上下兩段, 再以細陰線刻雲氣紋。器身與器底轉折處, 鑲有一圈鎏金銅框, 在三足上方, 還各鑄一熊, 銅框延伸至玉柄與器身接合處。

熊是漢文化中最重要的動物之一, 是力量的象徵。漢代人將熊塑造成一位負重能手, 因此常於漢代器物上看到熊足的表現, 如此例, 亦見有熊形席鎮, 如安思遠舊藏的鎏金銅小熊, 2015年3月17日拍賣於紐約佳士得,《錦瑟華年 - 安思遠私人珍藏第一部分：重要珍藏 — 包括印度、喜馬拉雅及東南亞工藝精品, 以及中國與日本工藝精品》, 拍品1號(**圖一**)。

南越王墓發現一件鑲玉卮, 呈九棱圓筒體, 由九塊玉片鑲嵌在一鎏金銅框架構成, 見《中國玉器全集-4-秦漢南北朝》, 河北, 1993年, 圖86號(**圖二**)。此件玉卮為完整的玉筒, 銅框只用於固定器身與底部、柄部之間的銜接, 稀罕非凡。



fig.1 Sold at Christie's New York, *The Collection of Robert Hatfield Ellsworth Part 1 – Masterworks including Indian, Himalayan and Southeast Asian Works of Art, Chinese and Japanese Works of Art*, 17 March 2015, lot 1. Price realised: US$2,853,000
圖一 紐約佳士得，《 錦瑟華年 – 安思遠私人珍藏第一部分：重要珍藏 — 包括印度、喜馬拉雅及東南亞工藝精品，以及中國與日本工藝精品 》，2015年3月17日，拍品1號 成交價：美元2,853,000



fig.2 Collection of Museum of the Mausoleum of the Nanyue King
圖二 南越王墓博物館藏品



Another view 另一面

1071

A JADE OPENWORK 'LONGEVITY' *BI*

MID-EASTERN HAN DYNASTY, CIRCA 89-144 AD

6¾ in. (17.3 cm.) high

HK$1,000,000-2,000,000
US$130,000-260,000

PROVENANCE:
Chang Wei-Hwa, Taipei, 14 October 1994

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 283, no. 197

東漢中期　玉「延年」璧

來源:
雲中居, 台北, 1994年10月14日

展覽:
國立故宮博物院,《葦玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《葦玉別藏續集》, 台北, 1999年, 頁283, 圖版197號



1072

A JADE *BI*

LATE WESTERN HAN DYNASTY - EARLY EASTERN HAN DYNASTY, CIRCA BC 86-88 AD

7¼ in. (18.6 cm.) diam.

HK$300,000-500,000 *US$39,000-65,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 9 March 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

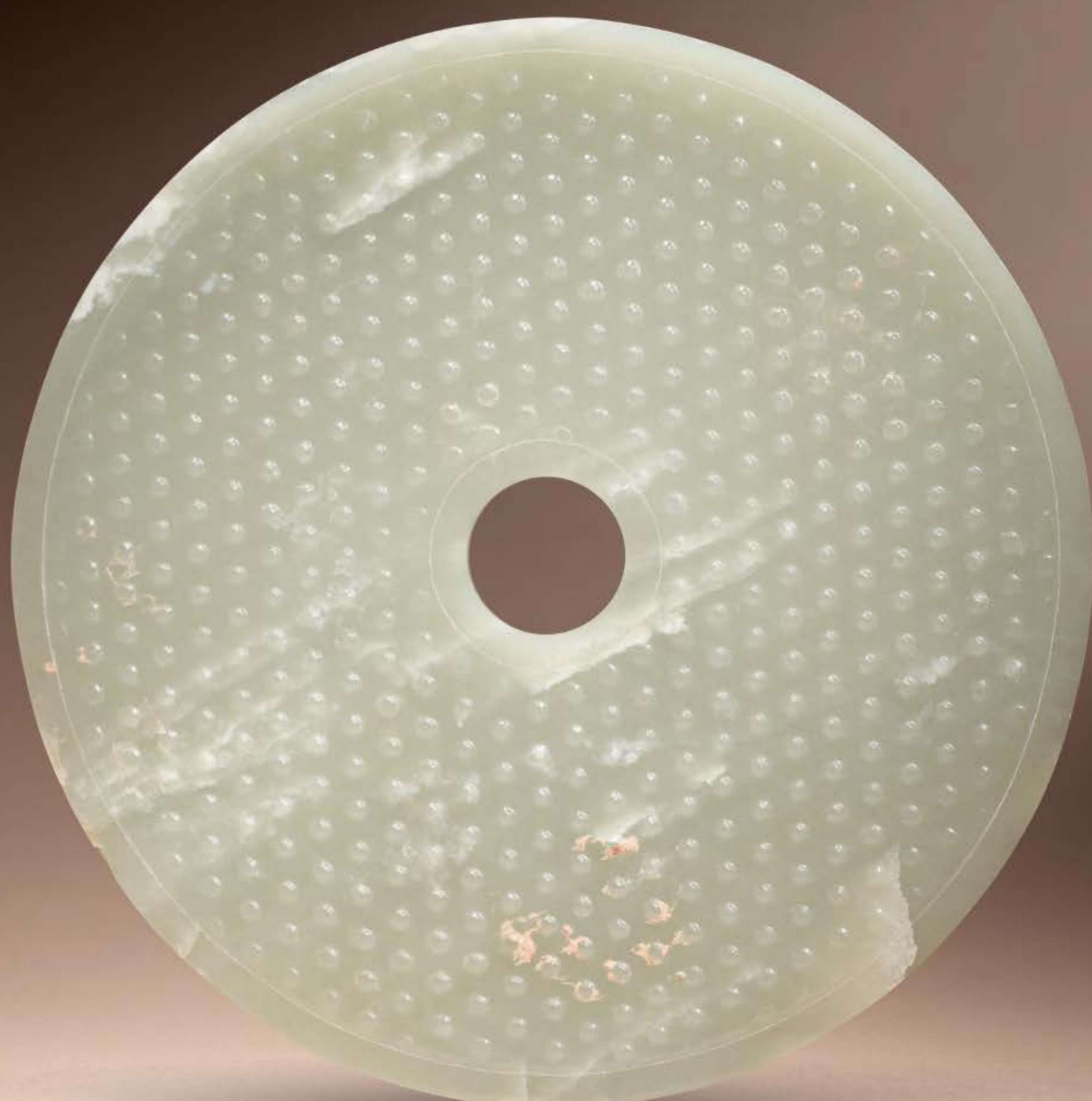
LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 281, no. 196 (right)

西漢晚期至東漢早期　乳丁紋玉璧

來源:
雲中居, 台北, 1992年3月9日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁281, 圖版196號（右）



1073

A JADE *BI*

LATE WESTERN HAN DYNASTY - EARLY EASTERN HAN DYNASTY, CIRCA BC 86-88 AD

7¼ in. (18.6 cm.) diam.

HK$200,000-300,000 *US$26,000-39,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 9 March 1992

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

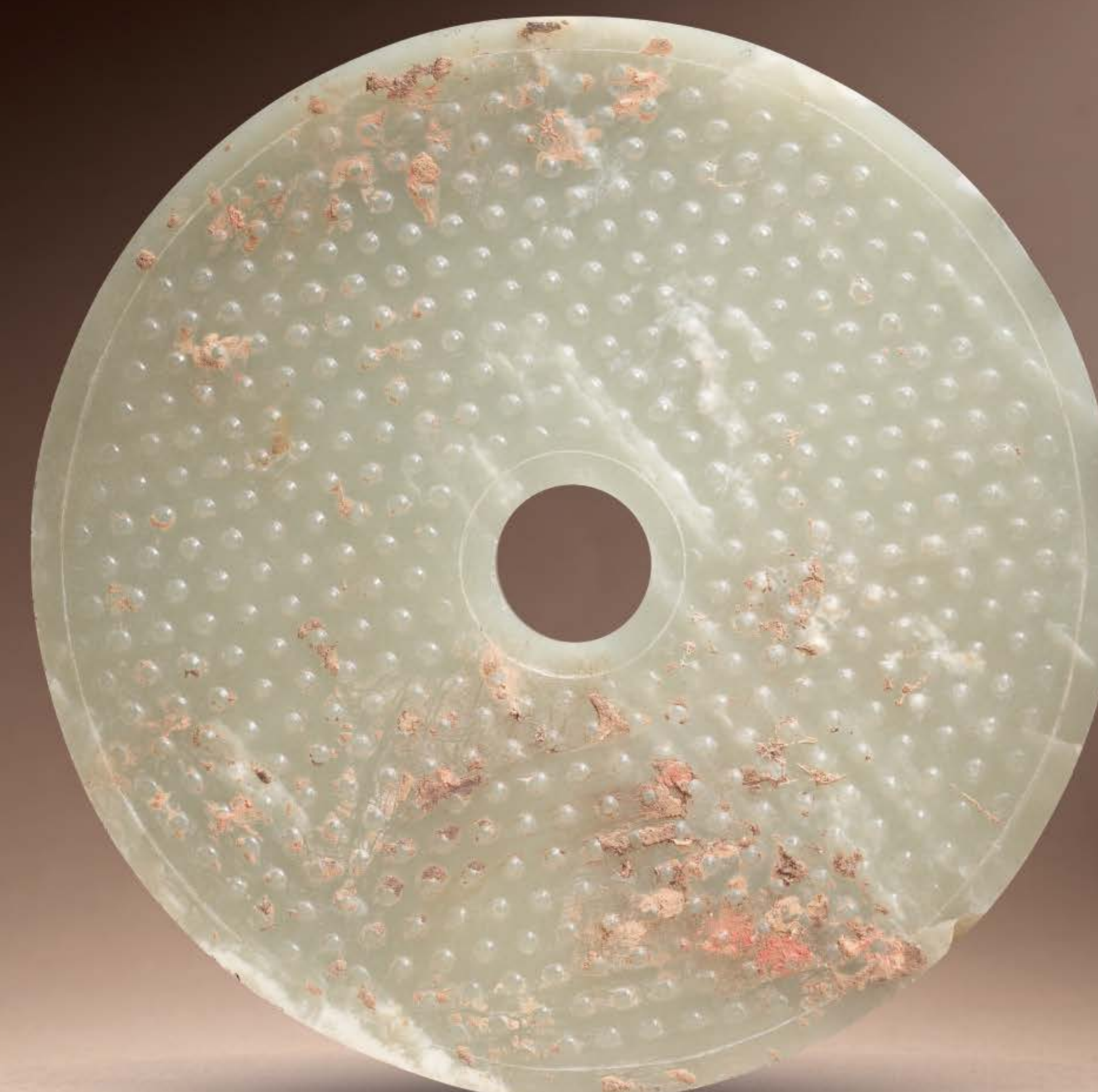
LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 281, no. 196 (left)

西漢晚期至東漢早期　乳丁紋玉璧

來源:
雲中居, 台北, 1992年3月9日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁281, 圖版196號（左）



1074

A JADE 'CLOUD' ARCHER'S RING, *SHE*

LATE SPRING AND AUTUMN PERIOD - EARLY WARRING STATES PERIOD, CIRCA 570-400 BC

1¾ in. (4.4 cm.) long

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Chang Wei-Hwa, Taipei, 20 November 1991

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 311, no. 220

春秋晚期至戰國早期　雲紋玉韘

來源:
雲中居, 台北, 1991年11月20日

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁311, 圖版220號



1075

A JADE SEAL

LATE WARRING STATES PERIOD, CIRCA 300-221 BC

1¼ in. (3.2 cm.) high

HK$80,000-120,000 *US$11,000-16,000*

PROVENANCE:
Dr. Robert Bloch
Sold at Christie's New York, 3 December 1992, lot 195

EXHIBITED:
The National Palace Museum, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999

LITERATURE:
Robert Bloch, *Jade*, Munich, 1979, pl. 41, detail pl. 42 and top col. pl. opposite p. 64
Teng Shu-p'ing, *1999 Collectors' Exhibition of Archaic Chinese Jades*, Taipei, 1999, p. 322, no. 230



Seal face 印面

戰國晚期　「公」玉印

來源:
Dr. Robert Bloch
紐約佳士得, 1992年12月3日, 拍品195號

展覽:
國立故宮博物院,《羣玉別藏續集》, 台北, 1999年

出版:
Robert Bloch,《Jade》, 慕尼黑, 1979年, 圖版41號、圖版42號細節及頁64對頁上方彩圖
鄧淑蘋,《羣玉別藏續集》, 台北, 1999年, 頁322, 圖版230號



HIGH VALUE LOT PRE-REGISTRATION

IF YOU ARE INTERESTED IN ANY HIGH VALUE LOT (I.E., ALL LOTS OF OUR 20TH AND 21ST CENTURY EVENING SALES AND IN RESPECT OF OTHER CATEGORIES OF LOTS, A LOT THE LOW ESTIMATE OF WHICH IS HK$8,000,000 OR ABOVE), YOU ARE INVITED TO COMPLETE THE HIGH VALUE LOT PRE-REGISTRATION. PLEASE NOTE THE POINTS BELOW IN ORDER TO ASSIST YOU WITH THE PRE-REGISTRATION AND PAYMENT PROCESS.

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- Upon successful pre-registration, you will be given a numbered High Value Lot paddle for identification purpose. The auctioneer will usually only accept bids made with the High Value Lot paddle or by its registered bidder.This applies to saleroom, telephone and absentee bids.
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ENQUIRIES

For further details, please contact our Client Services Department at + 852 2760 1766 or email infoasia@christies.com.

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如閣下擬競投高額拍賣品（即佳士得二十及二十一世紀晚間拍賣之所有拍賣品與其他類別拍賣低估價為港幣8,000,000 元或以上之拍賣品），必須辦理高額拍賣品預先登記。為方便閣下辦理預先登記及付款手續，請注意以下事項：

- 在登記成為佳士得競投人士後，須於拍賣日期前通過投標部辦理高額拍賣品預先登記，或於拍賣當日往高額拍賣品預先登記處辦理預先登記。
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- 若閣下未能成功競投任何拍賣品，於佳士得或佳士得公司集團亦無任何欠款，保證金將以電匯方式或佳士得決定之其他方式退還閣下。請確保於預先登記表格上提供閣下之銀行資料詳情。若閣下須以港元以外貨幣付款，本公司將收取因而產生之貨幣費用，概不承擔有關匯兌虧損。匯兌當天銀行提供之匯率應為最終匯率，並對閣下具約束力。雖然本公司將安排於拍賣日期後七日內退還保證金，惟不同銀行處理匯款或退款所需時間各有差異，佳士得對閣下何時收到有關款項不作保證。
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查詢

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CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the **catalogue description** have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

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We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is" in the **condition** they are in at the time of the sale, without any representation or **warranty** or assumption of liability of any kind as to **condition** by Christie's or by the seller.

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4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

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Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes. **Estimates** may be shown in different currencies from that of the saleroom for guidance only. The rate of exchange used in our printed catalogues is fixed at the latest practical date prior to the printing of the catalogue and may have changed by the time of our sale.

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7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) It will not be apparent to us whether a diamond is naturally or synthetically formed unless it has been tested by a gemmological laboratory. Where the diamond has been tested, a gemmological report will be available.

(c) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(d) Certain weights in the **catalogue description** are provided for guidance purposes only as they have been estimated through measurement and, as such, should not be relied upon as exact.

(e) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report. We do not guarantee nor are we responsible for any report or certificate from a gemmological laboratory that may accompany a **lot**.

(f) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

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1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address, photo ID copy of the authorized bidder, letter of authorization duly signed by legal representative and, where applicable, chopped with company stamp and together with documentary proof of directors and beneficial owners;

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department on +852 2760 1766.

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We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Bids Department on +852 2978 9910 or email to bidsasia@christies.com.

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If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller. Christie's may, at its option, specify the type of photo identification it will accept, for the purposes of bidder identification and registration procedures.

4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder**: If you are bidding on behalf of another person who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal**: If you register in your own name but are acting as agent for someone else (the "ultimate buyer(s)") who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. For help, please contact the Client Services Department on +852 2760 1766.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction and may also be made on the Christie's WeChat Mini Program. We will accept bids by telephone for **lots** only if our staff are available to take the bids. Telephone bids cannot be accepted for **lots** estimated below HK$30,000. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. To learn more, please visit https://www.christies.com/auctions/christies-live-on-mobile. You should register at least 24 hours in advance of the sale in order to bid online with Christie's LIVE™. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.

(c) **Written Bids**

You can find a Written Bid Form at any Christie's office or by choosing the sale and viewing the **lots** online at www.christies.com or on the Christie's WeChat Mini Program. We must receive your completed Written Bid at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without a **reserve** with the symbol • next to the **lot** number. The **reserve** cannot be more than the **lot's low estimate**, unless the **lot** is subject to a third party guarantee and the irrevocable bid exceeds the printed **low estimate**. In that case, the **reserve** will be set at the amount of the irrevocable bid. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º♦.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in

any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4) and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;
(b) telephone bidders, and internet bidders through Christie's LIVE™ (as shown above in Section B6); and
(c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only at **https://www.christies.com/en/help/buying-guide-important-information/financial-information**.

7 CURRENCY CONVERTER

The saleroom video screens, Christie's LIVE™ and Christie's website may show bids in some other major currencies from that of the saleroom. Any conversion is for guidance only and we cannot be bound by any rate of exchange used by Christie's. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer**'s hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM, TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 26% of the **hammer price** up to and including HK$7,500,000, 21% on that part of the **hammer price** over HK$7,500,000 and up to and including HK$50,000,000, and 15% of that part of the **hammer price** above HK$50,000,000.

Exception for wine: the **buyer's premium** for wine is 25% of the **hammer price**.

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. In all circumstances Hong Kong law takes precedence. Christie's recommends you obtain your own independent tax advice.

For **lots** Christie's ships to the United States, a state sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honoured for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading**, even if shown in **UPPERCASE type**.
(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified** Headings on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO….." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.
(d) The **authenticity warranty** applies to the **Heading** as amended by any **saleroom notice**.
(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.
(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
(h) In order to claim under the **authenticity warranty** you must:
   (i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
   (ii) at Christie's option, we may require you to provide the written opinions of two recognized experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
   (iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
(j) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
   (i) This additional **warranty** does not apply to:
      (A) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
      (B) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
      (C) books not identified by title;
      (D) **lots** sold without a printed **estimate**;
      (E) books which are described in the catalogue as sold not subject to return; or
      (F) defects stated in any **condition** report or announced at the time of sale.
   (ii) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.
(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.**
   In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer gives us written notice of the claim within twelve (12) months of the date of the auction. We may require full details and supporting evidence of any such claim. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f), (g) and (i) also apply to a claim under these categories.
(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).**

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

(m) **Guarantee in relation to Wines and Spirits**
   (i) Subject to the obligations accepted by Christie's under this **authenticity warranty**, none of the seller, Christie's, its employees or agents is responsible for the correctness of any statement as to the authorship, origin, date, age, attribution, genuineness or **provenance** of any **lot**, for any other error of description or for any fault or defect in any **lot**. Further, no **warranty** whatsoever is given by the seller, Christie's, its employees or agents in respect of any **lot** and any express or implied condition or **warranty** is hereby excluded;
   (ii) If, (1) within twenty-one days of the date of the auction, Christie's has received notice in writing from the buyer of any **lot** that in his view the **lot** was at the date of the auction short or ullaged or that any statement of opinion in the catalogue was not well founded, (2) within fourteen days of such notice, Christie's has the lot in its possession in the same **condition** as at the date of the auction and (3) within a reasonable time thereafter, the buyer satisfies Christie's that the **lot** was as notified in writing by the buyer (as above) and that the buyer is able to transfer a good and marketable title to the **lot** free from any lien or encumbrance, Christie's will set aside the sale and refund to the buyer any amount paid by the buyer in respect of the **lot** provided that the buyer shall have no rights under this **authenticity warranty** if: (i) the defect is mentioned in the catalogue; or (ii) the **catalogue description** at the date of the auction was in accordance with the then generally accepted opinion of scholars or experts or fairly indicated there to be a conflict of such opinion; or (iii) it can be established that the **lot** was as notified in writing by the buyer (as above) only by means of a scientific process not generally accepted for use until after the publication of the catalogue or by means of a process which at the date of the auction was unreasonably expensive or impracticable or likely to have caused damage to the **lot**. (See also notes on ullages and corks);
   (iii) The buyer shall not be entitled to claim under this **authenticity warranty** for more than the amount paid by him for the **lot** and in particular shall have no claim for any loss, consequential loss or damage whether direct or indirect suffered by him;
   (iv) The benefit of this **authenticity warranty** shall not be assignable and shall rest solely and exclusively in the buyer who shall be the person to whom the original invoice was made out by Christie's in respect of the **lot** when sold and who has since the sale retained uninterrupted, unencumbered ownership thereof.

3 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.
(b) Where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:
   (i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;
   (ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;
   (iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
   (iv) you do not know, and have no reason to suspect, that the ultimate buyer(s) (or its officers, beneficial owners or any person acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of, money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and
   (v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction.

You will make such documentation available for immediate inspection on our request.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
   (i) the **hammer price**; and
   (ii) the **buyer's premium**; and
   (iii) any duties, goods, sales, use, compensating or service tax.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
(c) You must pay for **lots** bought at Christie's in Hong Kong in the currency stated on the invoice in one of the following ways:
   (i) Christie's is pleased to offer clients the option of viewing invoices, paying and arranging shipping online through MyChristie's. To log in, or if you have yet to create an online account, please go to: www.christies.com/MyChristies. While this service is available for most **lots**, payment and shipping must be arranged offline for some items. Please contact Post-Sale Services directly to coordinate.
   (ii) Wire transfer
      You must make payments to:
      HSBC
      Head Office
      1 Queen's Road, Central, Hong Kong
      Bank code: 004
      Account No. 062-305438-001
      Account Name: Christie's Hong Kong Limited
      SWIFT: HSBCHKHHHKH
   (iii) Credit Card
      We accept most major credit cards subject to certain conditions. We accept payments in person by credit card up to HK$1,000,000 per auction sale although conditions and restrictions apply. China Union Pay is accepted with no limits on amounts. To make a "cardholder not present" (CNP) payment, we accept payment up to HK$1,000,000 per auction sale. CNP payments cannot be accepted by all salerooms and are subject to certain restrictions. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (d) below.
   (iv) Cash
      We accept cash subject to a maximum of HKD80,000 per buyer per year at our Post-Sale Services Department only (subject to conditions).
   (v) Banker's draft
      You must make these payable to Christie's Hong Kong Limited and there may be conditions.
   (vi) Cheque
      You must make cheques payable to Christie's Hong Kong Limited. Cheques must be from accounts in Hong Kong dollar from a Hong Kong bank.
(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's, Post-Sale Services Department, 6th Floor, The Henderson, 2 Murray Road, Central, Hong Kong.
(e) For more information please contact our Post-Sale Services Department by phone on +852 2760 1766 or email to postsaleasia@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse unless we have agreed otherwise with you in writing.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
   (i) to charge interest from the **due date** at a rate of 7% a year above the 3-month HIBOR rate from time to time on the unpaid amount due;
   (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
   (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
   (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
   (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
   (vi) we can, at our option, reveal your identity and contact details to the seller;
   (vii) we can reject at any future auction any bids made by you or on your behalf or to obtain a deposit from you before accepting any bids;
   (viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
   (ix) we can take any other action we see necessary or appropriate.
(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.
(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 31 calendar days following the auction in accordance with paragraphs G4(a) and (b). In such circumstances paragraph G4(d) shall apply.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

1. We ask that you collect purchased **lots** promptly following the auction **(but note that you may not collect any lot until you have made full and clear payment of all amounts due to us)**.
2. For information on collecting **lots**, please contact Christie's Post-Sale Services Department on +852 2760 1766 / Email: postsaleasia@christies.com.
3. If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
4. If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
   (a) we or a third party warehouse will charge you storage costs from that date.
   (b) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and we or they may charge you transport costs and administrative fees for doing so.
   (c) we may sell the **lot** in any commercially reasonable way we think appropriate.
   (d) the storage terms which can be found at **www.christies.com/storage** shall apply.
   (e) nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so.

For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department on +852 2760 1766 or email to postsaleasia@christies.com.
(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.
   If you are the successful purchaser of a **lot** of (i) liquor or cordials, including Irish and Scotch whiskeys, from Germany, Ireland, Italy, Spain or the U.K. or (ii) non-carbonated wine, containing less than 14% alcohol and in bottles smaller than 2 litres, from France, Germany, Spain or the U.K. and you plan to import it into the US, you are solely responsible for and must pay any relevant tariff for the **lot** at the time of importation. For more information, please contact Christie's Post-Sale service Department on +852 2760 1766/ Email: postsaleasia@christies.com.
(c) **Lots made of protected species**
   Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue.
   This material includes, among other things, ivory, tortoiseshell, whalebone, certain species of coral, Brazilian rosewood, crocodile, alligator and ostrich skins. You should check the relevant customs laws and regulations prior to purchasing any **lot** containing wildlife material if you plan to export the **lot** from the country in which the **lot** is sold and import it into another country as a licence may be required. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. Several countries have imposed restrictions on dealing in elephant ivory, ranging from a total ban on importing African elephant ivory in the United States to importing, exporting and selling under strict measures in other countries. **Lots** made of or including elephant ivory material are marked with the symbol ∝ and are offered with the benefit of being registered as "exempt" in accordance with the UK Ivory Act. Handbags containing endangered or protected species material are marked with the symbol ≈ or ≡ and further information can be found in paragraph H2(h) below.
   We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.
(d) **US import ban on African elephant ivory**
   The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.
(e) **Lots of Iranian origin**
   As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). Some countries prohibit or restrict the purchase and/or import of Iranian-origin property. It is your responsibility to ensure you do not bid on or import a **lot** in contravention of any sanctions, trade embargoes or other laws that apply to you. For example, the USA prohibits dealings in and import of Iranian-origin "works of conventional craftsmanship" (such as carpets, textiles, decorative objects, and scientific instruments) without an appropriate licence. Christie's has a general OFAC licence which, subject to compliance with certain conditions, may enable a buyer to import this type of **lot** into the USA. If you use Christie's general OFAC licence for this purpose, you agree to comply with the licence conditions and provide Christie's with all relevant information. You also acknowledge that Christie's will disclose your personal information and your use of the licence to OFAC.
(f) **Gold**
   Gold of less than 18ct does not qualify in all countries as "gold" and may be refused import into those countries as "gold".
(g) **Watches**
   Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the sale.

Please check with the department for details on a particular **lot**.

(h) **Handbags**

A **lot** marked with the symbol ≈ includes endangered or protected species material and is subject to CITES regulations. This **lot** may only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. It will not be possible to obtain a CITES export permit to ship these bags to addresses outside Hong Kong SAR post-sale.

A **lot** with the symbol ≡ is subject to CITES export/import restrictions and will require export/import permits to ship the bag outside Hong Kong SAR post sale. Buyers are responsible for obtaining and paying for the necessary permits. Please contact the department for further information.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

1. We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
2. (a) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; and
   (b) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, **condition**, attribution, **authenticity**, rarity, importance, medium, **provenance**, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.
3. In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission, breakdown, or delay, unavailability, suspension or termination of any of these services.
4. We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
5. If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, **other damages**, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the English version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at www.christies.com. If you are a resident of California you can see a copy of our California Consumer Privacy Act statement at https://www.christies.com/about-us/contact/ccpa.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the Hong Kong laws. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have accepted these Conditions and submitted, for the benefit of Christie's, to the exclusive jurisdiction of the Hong Kong courts, and also accepted that Christie's also has the right to pursue remedies in any other jurisdiction in order to recover any outstanding sums due from the buyer.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

authentic: a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any **saleroom notice**.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical **condition** of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of "special", "incidental" or "consequential" under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice".

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPERCASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed "Conditions of Sale • Buying at Christie's"

º

Christie's has a direct financial interest in the **lot**. See Important Notices in the **Conditions of Sale** for further information.

º ♦

Christie's has provided a minimum price guarantee and has a direct financial interest in this **lot**. Christie's has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

Δ

Christie's has a financial interest in the **lot**. See Important Notices in the Conditions of Sale for further information.

Δ♦

Christie's has a financial interest in this **lot** and has financed all or a part of such interest through a third party. Such third parties generally benefit financially if a guaranteed **lot** is sold. See the Important Notices in the **Conditions of Sale** for further information.

¤

A party with a direct or indirect interest in the **lot** who may have knowledge of the **lot**'s **reserve** or other material information may be bidding on the **lot**.

•

Lot offered without **reserve**.

~

Lot incorporates material from endangered species which could result in export restrictions. See paragraph H2 of the **Conditions of Sale** for further information.

≈

Handbag **lot** incorporates material from endangered species. The **lot** can only be shipped to addresses within Hong Kong SAR or collected from our Hong Kong saleroom. See paragraph H2 of the **Conditions of Sale** for further information.

≡

Handbag **lot** incorporates materials from endangered species. International shipping restrictions apply and export / import permits are required in order to ship the bag outside Hong Kong SAR post sale. See paragraph H2 of the **Conditions of Sale** for further information.

∝

Lot incorporates elephant ivory material. See paragraph H2 of the **Conditions of Sale** for further information.

ψ

The endangered species strap is shown for display purposes only and is not for sale. Upon sale, this watch may be supplied to the buyer with a non CITES strap (not shown). For further information please refer paragraph H2 of the **Conditions of Sale**.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ Property in which Christie's has an ownership or financial interest

From time to time, Christie's may offer a **lot** in which Christie's has an ownership interest or a financial interest. Such **lot** is identified with the symbol Δ in the next to its **lot** number.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain **lots** consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the **lot**. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol º next to the **lot** number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee, it is at risk of making a loss, which can be significant if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the **lot**. If there are no other higher bids, the third party commits to buy the **lot** at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

Christie's compensates the third party in exchange for accepting this risk provided that the third party is not the successful bidder. The remuneration to the third party may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, the third party is required to pay the **hammer price** and the **buyer's premium** in full.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

Δ♦ Property in which Christie's has an interest and Third Party Guarantee/Irrevocable bid

Where Christie's has a financial interest in a **lot** and the **lot** fails to sell, Christie's is at risk of making a loss. As such, Christie's may choose to share that risk with a third party whereby the third party contractually agrees, prior to the auction, to place an irrevocable written bid on the **lot**. Such **lot** is identified in the catalogue with the symbol Δ♦.

Where the third party is the successful bidder on the **lot**, he or she will not receive compensation in exchange for accepting this risk. If the third party is not the successful bidder, Christie's may compensate the third party. The third party is required by us to disclose to anyone he or she is advising of his or her financial interest in any **lot** in which Christie's has a financial interest. If you are advised by or bidding through an agent on a **lot** in which Christie's has a financial interest that is subject to a contractual written bid, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

¤ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol ¤. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot**'s full **buyer's premium** plus applicable taxes.

Post-catalogue notifications

If Christie's enters into an arrangement or becomes aware of bidding that would have required a catalogue symbol, we will notify you by updating christies.com with the relevant information (time permitting) or otherwise by a pre-sale or pre-**lot** announcement.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Please see http://www.christies.com/financial-interest/ for a more detailed explanation of minimum price guarantees and third party financing arrangements.

EXPLANATION OF CATALOGUING PRACTICE

Terms used in a catalogue or lot description have the meanings ascribed to them below. Please note that all statements in a catalogue or lot description as to authorship, period, reign or dynasty are made subject to the provisions of the Conditions of Sale, including the **authenticity warranty**. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

A term and its definition listed under 'Qualified Headings' is a qualified statement as to authorship, period, reign or dynasty. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship or of the lot being created in certain period, reign or dynasty of any lot in this catalogue described by this term, and the **authenticity warranty** shall not be available with respect to lots described using this term.

Discrepancy in the layout of information may appear between the catalogue description in English and its Chinese translation. We will use the English version of the catalogue description in deciding any issue or disputes which arise under the **authenticity warranty** or the 'Qualified Headings'.

PICTURES, DRAWINGS, PRINTS, AND MINIATURES, SCULPTURES, INSTALLATION, VIDEO, CALLIGRAPHY AND PAINTED CERAMIC

QUALIFIED HEADINGS

"Attributed to…": in Christie's qualified opinion probably a work by the artist in whole or in part.

"Studio of …"/"Workshop of …": in Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

"Circle of …": in Christie's qualified opinion a work of the period of the artist and showing his influence.

"Follower of …": in Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

"Manner of …": in Christie's qualified opinion a work executed in the artist's style but of a later date.

"After …": in Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed …"/"Dated …"/ "Inscribed …": in Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature …"/"With date …"/ "With inscription …": in Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

CHINESE CLASSICAL PAINTINGS & CHINESE MODERN AND CONTEMPORARY INK PAINTINGS

QUALIFIED HEADINGS

"Attributed to ...": In Christie's qualified opinion probably a work by the artist or maker in whole or in part.

"With signature ...": In Christie's qualified opinion the signature appears to be by a hand other than that of the artist.

The date given for Chinese Books and Rubbings is the date (or approximate date when prefixed with 'circa') when the impression was printed or published.

JEWELLERY

"Boucheron": when maker's name appears in the title, in Christie's opinion it is by that maker.

"Mount by Boucheron": in Christie's opinion the setting has been created by the jeweller using stones originally supplied by the jeweller's client.

QUALIFIED HEADINGS

"Attributed to": in Christie's **qualified** opinion is probably a work by the jewellery/maker but no warranty is provided that the **lot** is the work of the named jeweller/maker.

Other information included in the catalogue description

"Signed Boucheron / Signature Boucheron": in Christie's qualified opinion has a signature by the jeweller.

"With maker's mark for Boucheron": in Christie's qualified opinion has a mark denoting the maker.

Periods

Art Nouveau 1895-1910

Belle Epoque 1895-1914

Art Deco 1915-1935

Retro 1940s

WATCHES

Authenticity Certificates

As certain manufacturers may not issue certificates of authenticity, Christie's has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Christie's is satisfied that it should cancel the sale in accordance with the authenticity warranty, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

Removal of Watch Batteries

A **lot** marked with the symbol ⊕ in the catalogue incorporates batteries which may be designated as "dangerous goods" under international laws and regulations governing the transport of goods by air freight. If a buyer requests shipment of the **lot** to a destination outside of the region in which the saleroom is located, the batteries will be removed and retained prior to shipment. If the **lot** is collected from the saleroom, the batteries will be made available for collection free of charge.

CHINESE CERAMICS AND WORKS OF ART

In Christie's opinion a work by the maker or artist

e.g. A YIXING TEAPOT BY CHEN MINGYUAN
KANGXI PERIOD (1662-1722)

When a piece is, in Christie's opinion, of a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot.

e.g. A BLUE AND WHITE BOWL
QING DYNASTY, 18TH CENTURY

If the date, period or reign mark mentioned in uppercase letters directly below the heading of the description of the lot states that the mark is of the period, then in Christie's opinion, the piece is of the date, period or reign of the mark.

e.g. A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

When a piece is, in Christie's opinion, made no later than a certain period, reign or dynasty, its attribution appears in uppercase letters directly below the heading of the description of the lot and the term "AND EARLIER" appears.

e.g A JADE NECKLACE
LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

If no date, period or reign mark is mentioned in uppercase letters directly below the heading of the description of the lot , in Christie's opinion it is of uncertain date or late manufacture.

e.g. A BLUE AND WHITE BOWL

QUALIFIED HEADINGS

When a piece is, in Christie's opinion, not of the period to which it would normally be attributed on stylistic grounds, this will be incorporated into the first line or the body of the text of the description.

e.g. A BLUE AND WHITE MING-STYLE BOWL

The Ming-style bowl is decorated with lotus scrolls...

In Christie's qualified opinion, this object could be dated to the Kangxi period but there is a strong element of doubt.

e.g. A BLUE AND WHITE BOWL
POSSIBLY KANGXI PERIOD

In Christie's opinion, this object is of a certain period, reign or dynasty. However, in Christie's qualified opinion, this object could belong to a particular culture but there is a strong element of doubt.

e.g. A JADE BLADE
NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

HANDBAGS

Condition Reports

The condition of lots sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Condition reports and grades are provided free of charge as a courtesy and convenience to our buyers and are for guidance only. They offer our honest opinion but they may not refer to all faults, restoration, alteration or adaption. They are not an alternative to examining a lot in person or taking your own professional advice. Lots are sold "as is," in the condition they are in at the time of the sale, without any representation or warranty as to condition by Christie's or by the seller.

Grades in Condition Reports

We provide a general, numeric condition grade to help with overall condition guidance. Please review the specific condition report and extra images for each lot before bidding.

Grade 1: This item exhibits no signs of use or wear and could be considered as new. There are no flaws. Original packaging and protective plastic are likely intact as noted in the lot description.

Grade 2: This item exhibits minor flaws and could be considered nearly brand new. It may never have been used, or may have been used a few times. There are only minor condition notes, which can be found in the specific condition report.

Grade 3: This item exhibits visible signs of use. Any signs of use or wear are minor. This item is in good condition.

Grade 4: This item exhibits normal signs of wear from frequent use. This item either has light overall wear or small areas of heavy wear. The item is considered to be in fair condition.

Grade 5: This item exhibits wears and tear from regular or heavy use. The item is in usable condition but it does have condition notes.

Any reference to condition in a catalogue entry will not amount to a full description of condition, and images may not show the condition of a lot clearly. Colours and shades may look different in print or on screen to how they look in real life. It is your responsibility to ensure that you have received and considered any condition report and grading. We recommend you examine the lot in person or take your own professional advice.

REFERENCE TO "HARDWARE"

Where used in this catalogue the term "hardware" refers to the metallic parts of the bag, such as the buckle hardware, base studs, lock and keys and/or straps, which are plated with a coloured finish (e.g. gold, silver, palladium). The terms "Gold Hardware", "Silver Hardware", "Palladium Hardware" etc. refer to the stone or colour of the hardware and not the actual material used. If the bag incorporates solid metal hardware this will be referenced in the lot description.

WINES

OPTIONS TO BUY PARCELS

A parcel consists of several lots of the same wine of identical lot size, bottle size and description. Bidding will start on the first lot of the parcel and the successful buyer of that lot is entitled to take some or all of the remaining lots in the parcel at the same hammer price. If the buyer of the first lot does not take further lots, the remaining lots of the parcel will be offered in a similar fashion. We recommend that a bid on a parcel lot be placed on the first lot of the parcel. If the bid is superseded, Christie's will automatically move your bid to the next identical lot and so on. In all instances, such bids will be handled at the auctioneer's discretion.

CLASSIFICATIONS

Bordeaux Classifications in the text are for identification purposes only and are based on the official 1855 classification of the Médoc and other standard sources. All wines are Château-bottled unless stated otherwise.

ULLAGES AND CORKS OF OLD WINES

Wines are described in this catalogue as correctly as can be ascertained at time of going to press, but buyers of old wines must make appropriate allowances for natural variations of ullages, conditions of cases, labels, corks and wine. No returns will be accepted.

ULLAGE

The amount by which the level of wine is short of being full: these levels may vary according to age of the wines and, as far as can be ascertained by inspection prior to the sale, are described in the catalogue. A chart explaining level and ullage descriptions and interpretations, together with a visual presentation, appears in this catalogue. We hope you will find this helpful.

業務規定．買方須知

業務規定

業務規定和重要通知及目錄編列方法之說明列明佳士得拍賣刊載在本目錄中**拍賣品**的條款。

通過登記競投和/或在拍賣會中競投即表示您同意接受這些條款，因此，您須在競投之前仔細閱讀這些條款。下述**粗體**字體詞語的解釋在尾部詞匯表列明。

除非佳士得擁有**拍賣品**所有權（以△標示），佳士得為賣方的代理人。

A. 拍賣之前

1. 拍賣品描述

(a) **目錄描述**部分使用的某些詞匯有特殊意義。詳情請見構成條款部分的重要通知及目錄編列方法之說明。對目錄內的標識的解釋，請見本目錄內"本目錄中使用的各類標識"。

(b) 本公司在本目錄中對任何**拍賣品**的描述，**拍賣品狀況**報告及其它陳述（不管是口頭還是書面），包括**拍賣品**性質或**狀況**、藝術家、時期、材料、概略尺寸或**來源**均屬我們意見之表述，而不應被作為事實之陳述。我們不像專業的歷史學家及學者那樣進行深入的研究。所有的尺寸及重量僅為粗略估計。

2. 對於拍賣品描述佳士得所負的責任

我們不對**拍賣品**的性質提供任何保證，除了下述第E2段的**真品保證**以及第I段另有約定。

3. 狀況

(a) 在我們拍賣會上拍賣的**拍賣品狀況**可因年代、先前損壞、修復、修理及損耗等因素而差異甚大。其性質即意味著幾乎不可能處於完美的**狀況**。**拍賣品**是按照其在拍賣之時的情況以"現狀"出售，而且不包括佳士得或賣方的任何陳述或**保證**或對於**狀況**的任何形式的責任承擔。

(b) 在本目錄條目或**狀況**報告中提及**狀況**不等同於對**狀況**的完整描述，圖片可能不會清晰展示出**拍賣品**。**拍賣品**的色彩和明暗度在印刷品或屏幕上看起來可能會與實體檢查時的情況不同。**狀況**報告可協助您評估**拍賣品**的**狀況**。為方便買方，**狀況**報告為免費提供，僅作為指引。**狀況**報告提供了我們的意見，但是可能未指出所有的缺陷、內在瑕疵、修復、更改及改造，因為我們的僱員不是專業修復或維護人員。出於這個原因，他們不能替代您親自檢查**拍賣品**或您自己尋求的專業意見。買方有責任確保自己已經要求提供、收悉及考慮了任何**狀況**報告。

4. 拍賣之前檢查拍賣品

(a) 如果您計劃競投一件**拍賣品**，應親自或通過具有專業知識之代表檢視，以確保您接受**拍賣品**描述及**狀況**。我們建議您從專業修復人員或其它專業顧問那裏索取意見。

(b) 拍賣之前的檢視免費向公衆開放。在拍賣之前的檢視或通過預約，我們的專家可在場回答問題。

5. 估價

估價是基於**拍賣品**的**狀況**、稀有程度、質量、**來源**及類似物品的近期拍價決定。**估價**可能會改變。您或任何其他人在任何情況下都不可能依賴**估價**，將其作為**拍賣品**的實際售價的預測或保證。**估價**不包括**買方酬金**或任何適用的稅費。**估價**可能以拍賣場當地貨幣以外的貨幣顯示並僅作指引。本目錄使用的貨幣兌換率是根據最貼近目錄付印時的兌換率設定，所以可能與拍賣當日兌換率有差別。

6. 撤回

佳士得有權單方面決定在**拍賣品**拍賣過程中或拍賣之前的任何時間將**拍賣品**撤回。佳士得無須就任何撤回決定向您承擔責任。

7. 珠寶

(a) 有色寶石（如紅寶石、藍寶石及綠寶石）可能經過處理以改良外觀，包括加熱及上油等方法。這些方法都被國際珠寶行業認可，但是經處理的寶石的硬度可能會降低及/或在日後需要特殊的保養。

(b) 除非經過寶石學實驗室的測試，否則我們無法明顯知道鑽石是天然還是合成的。如果鑽石經過測試，我們將提供寶石學報告。

(c) 所有類型的寶石均可能經過某些改良處理。如果某件**拍賣品**沒有報告，您可以在拍賣日之前至少提前三周向我們要求寶石鑒定報告，報告的費用由您支付。

(d) **目錄描述**中的某些重量僅供參考，因為它們是通過測量估算的，因此不應被依賴為精確。

(e) 我們不會為每件拍賣的寶石拿取鑒定報告。若我們有從國際認可的寶石鑒定實驗室取得鑒定報告，我們會在目錄中提及。從美國寶石鑒定實驗室發出的鑒定報告會描述對寶石的改良或處理。歐洲寶石鑒定實驗室的報告僅在我們要求的時候，才會提及對寶石的改良及處理，但是該報告會確認該寶石沒有被改良或處理。因各實驗室使用方法和技術的差異，對某寶石是否處理過、處理的程度或處理是否為永久性，都可能持不同意見。寶石鑒定實驗室僅對報告作出日之時實驗室所知悉的改進及處理進行報告。我們不保證，也不對寶石鑒定實驗室可能附帶拍賣品的任何報告或證書負責。

(f) 對於珠寶銷售來說，**估價**是以寶石鑒定報告中的信息為基礎，如果沒有報告，就會認為寶石可能已經被處理或提升過。

8. 鐘錶

(a) 幾乎所有的鐘錶在使用期內都被修理過，可能都含有非原裝零部件。我們不能**保證**任何鐘錶的任何個別零部件都是原裝。被陳述為"關聯"字樣的錶帶不是原裝錶的部分，可能不是**真品**。拍賣的鐘可能跟隨沒有鐘擺、鐘錘或鑰匙出售。

(b) 收藏家等級的鐘錶經常有非常精細複雜的機械構造，可能需要一般保養服務、更換電池或進一步的修理工作，而這些都由買方負責。我們不**保證**每一隻鐘錶都是在良好運作狀態。除非目錄中有提及，我們不提供證書。

(c) 大多數的錶都被打開過查看機芯的型號及質量。因為這個原因，帶有防水錶殼的錶可能不能防水，在使用之前我們建議您讓專業鐘錶師事先檢驗。

手錶及錶帶的拍賣及運送方面的重要信息，請見第H2(g)段。

B. 登記競投

1. 新競投人

(a) 如果這是您第一次在佳士得競投，或者您曾參與我們的拍賣，但在過去兩年內未曾從任何佳士得拍賣場成功競投過任何東西，您必須在拍賣之前至少48個小時登記，以給我們足夠的時間來處理及批准您的登記。我們有權單方面不允許您登記成為競投人。您需提供以下資料：

 (i) 個人客戶：帶有照片的身份證明（駕照執照、國民身份證或護照）及（如果身份證文件上沒有顯示現時住址資料）現時住址證明，如：公用事業帳單或銀行月結單；

 (ii) 公司客戶：顯示名稱及註冊地址的公司註冊證明或類似文件，被授權競投者附有相片的身份證文件，由法定代表人簽署及蓋有公司章（若有）的競投授權書，以及列出所有董事和最終受益人的文件證明；

 (iii) 信托、合夥、離岸公司及其它業務結構，請提前聯繫我們商談要求。

(b) 我們可能要求您向我們提供財務證明及/或押金作為許可您競投的條件。如需幫助，請聯繫我們的客戶服務部：+852 2760 1766。

2. 再次參與競投的客人

我們可選擇要求您提供以上B1(a)段所提及的現時身份證明，財務證明及/或押金作為許可您競投的條件。如果您過去兩年中沒有從我們的拍賣會成功投得**拍賣品**，或者您本次擬出價金額高於過往，請聯繫我們的投標部：+852 2978 9910或電郵至bidsasia@christies.com。

3. 如果您未能提供正確的文件

如果我們認為，您未能滿足我們對競投者身份及登記手續的要求，包括但不限於完成及滿足本公司可能要求進行的所有反洗黑錢和/或反恐怖主義財政審查，我們可能會不允許您登記競投，而如果您成功投得拍賣品，我們可能撤銷您與賣方之間的買賣合約。佳士得有權單方面決定所須的身份證明文件類別，作為滿足我們對競投者身份及登記手續的要求。

4. 代表他人競投

(a) **作為授權競投人**：如果您代表他人競投而此委託人會直接向佳士得付款，在競投前，委託人需要完成以上的登記手續及提供已簽署的授權書，授權您代表其競投。

(b) **作為委托人的代理人**：如果您以自己的名義註冊但以代理人身份為他人（"最終買方"）進行競投而此人會在你向我們付款之前向你提供資金，您同意承擔支付**購買款項**和所有其他應付款項的個人責任。我們將要求您披露最終買家的身份，並可能要求您根據E3(b)段提供文件以段驗證其身份。

5. 親自出席競投

如果您希望在拍賣現場競投，必須在拍賣舉行前至少30分鐘辦理登記手續，並索取競投號碼牌。如需協助，請聯繫客戶服務部：+852 2760 1766。

6. 競投服務

下述的競投服務是為方便客戶而設的免費服務，如果在提供該服務出現任何錯誤（人為或其它），遺漏或故障，佳士得均不負上任何責任。

(a) 電話競投

您必須在拍賣開始前至少24小時辦理申請電話競投，並可以在佳士得微信小程式中做出申請。佳士得只會在能夠安排人員協助電話競投的情況下接受電話競投。**估價**低於港幣30,000元之**拍賣品**將不接受電話競投。若需要以英語外的其他語言進行競投，須儘早在拍賣之前預先安排。電話競投將可被錄音。以電話競投即代表您同意其對話被錄音。您同意電話競投受業務規定管限。

(b) 在Christie's LIVE™

在某些拍賣會，我們會接受網絡競投。如需了解更多信息，請登入www.christies.com/auctions/christies-live-on-mobile。如需網路競投，您必須在拍賣開始前至少24小時辦理申請。網絡競投受業務規定及Christie's LIVE™使用條款的管限，詳情請見www.christies.com/LiveBidding/OnlineTermsOfUse.aspx。

(c) 書面競投

您可於任何佳士得辦公室或通過www.christies.com或佳士得微信小程序選擇拍賣並查看**拍賣品**取得書面競投表格。您必須在拍賣開始前至少24小時提交已經填妥的書面競投表格。投標必須是以拍賣會當地的貨幣為單位。**拍賣官**將在參考**底價**後，合理地履行書面競投務求以可能的最低價行使書面標。如果您以書面競投一件沒有**底價**的**拍賣品**，而且沒有其他更高叫價，我們會為您以**低端估價**的50%進行競投；或如果您的書面標比上述更低，則以您的書面標的價格進行競投。如佳士得收到多個競投價相等的書面競投，而在拍賣時此等競投價乃該**拍賣品**之最高出價，則該**拍賣品**售給最先送達其書面競投書給本公司之競投人。

C. 舉行拍賣

1. 進入拍賣現場

我們有權不允許任何人士進入拍賣場地，參與拍賣，亦可拒絕接受任何競投。

2. 底價

除非另外列明，所有**拍賣品**均有**底價**。不定有**底價**的**拍賣品**，在**拍賣品**號碼旁邊用 • 標記。**底價**不會高於**拍賣品**的**低端估價**，除非**拍賣品**已由第三方保證而相關不可撤銷的書面競投價高於**低端估價**。在此情況下，**底價**將被設為不可撤銷的書面競投的價格。該等由第三方保證的**拍賣品**在目錄中注以符號 ◦♦ 以資識別。

3. 拍賣官之酌情權

拍賣官可以酌情選擇：

(a) 拒絕接受任何競投；
(b) 以其決定方式將競投提前或拖後，或改變**拍賣品**的順序；
(c) 撤回任何**拍賣品**；
(d) 將任何**拍賣品**分開拍賣或將兩件或多件**拍賣品**合併拍賣；
(e) 重開或繼續競投，即便已經下槌；及
(f) 如果有關於競投的錯誤或者爭議，無論是在拍賣時或拍賣後，選擇繼續拍賣、決定誰是成功競投人、取消**拍賣品**的拍賣，或是將**拍賣品**重新拍賣或出售。如果您相信**拍賣官**在接受成功投標時存在錯誤，您必須在拍賣日後3個工作天內提供一份詳細記述您訴求的書面通知。**拍賣官**將本著真誠考慮該訴求。如果**拍賣官**在根據本段行使酌情權，在拍賣完成後決定取消出售一件**拍賣品**，或是將**拍賣品**重新拍賣或出售，**拍賣官**最遲將在拍賣日後第7個日曆日結束前通知成功競投人。**拍賣官**有最終決定權。本段不在任何情況下影響佳士得依據本業務規定中任何其他適用規定，包括第B(3), E(2)(i), F(4)及J(1)段中所列的取消權，取消出售一件**拍賣品**的權利。

4. 競投

拍賣官接受以下競投：
(a) 拍賣會場參與競投的競投人；
(b) 從電話競投人，和通過Christie's LIVE™（如第B6部分所示）透過網絡競投的競投人；及
(c) 拍賣之前提交佳士得的書面競投（也稱為不在場競投或委托競投）。

5. 代表賣方競投

拍賣官可選擇代賣方競投的方式連續競投或以回應其他競投者的投標而競投的方式，直至達到**底價**以下。**拍賣官**不會特別指明此乃代表賣方的競投。**拍賣官**不會代表賣方作出相等於或高於**底價**之出價。就不設**底價**的**拍賣品**，**拍賣官**通常會以**低端估價**的50%開始拍賣。如果在此價位沒有人競投，**拍賣官**可以自行斟酌將價格下降繼續拍賣，直至有人競投，然後從該價位向上拍賣。如果無人競投該**拍賣品**，**拍賣官**可視該**拍賣品**為流拍**拍賣品**。

6. 競投價遞增幅度

競投通常從低於**低端估價**開始，然後逐步增加（競投價遞增幅度）。**拍賣官**會自行決定競投開始價位及遞增幅度。在網址https://www.christies.com/en/help/buying-guide-important-information/financial-information顯示的是一般遞增幅度，僅供您參考。

7. 貨幣兌換

拍賣會的顯示板、Christie's LIVE™和佳士得網站可能會以拍賣場當地貨幣外的主要貨幣來展示競投。任何佳士得使用的兌換率僅作指引，佳士得並不受其約束。對於在提供該服務出現的任何錯誤（人為或其它），遺漏或故障，佳士得並不負責。

8. 成功競投

除非**拍賣官**決定使用以上C3段中的酌情權，**拍賣官**下槌即表示對最終競投價之接受。這代表賣方和成功競投人之間的買賣合約之訂立。我們僅向已登記的成功競投人開具發票。拍賣後我們會以郵寄及/或電子郵件方式發送發票，但我們並不負責通知您競投是否成功。如果您以書面競投，拍賣後您應儘快以電話聯繫我們或親臨本公司查詢競投結果，以避免產生不必要的倉儲費用。

9. 競投地法律

當您在我們的拍賣中競投時，您同意您會嚴格遵守所有在拍賣時生效並適用於相關拍賣場所的當地法律及法規。

D. 買方酬金及稅款

1. 買方酬金

成功競投人除支付**落槌價**外，亦同意支付本公司以該**拍賣品落槌價**計算的**買方酬金**。酬金費率按每件**拍賣品落槌價**首港幣7,500,000元之26%；加逾港幣7,500,000元以上至港幣50,000,000元部分之21%；加逾港幣50,000,000元以上之15%計算。

名酒例外：名酒的**買方酬金**按**落槌價**之25%計算。

2. 稅費

成功競投者將負責所有適用**拍賣品**稅費，包括增值稅，銷售或補償使用稅費或者所有基於**落槌價**和**買方酬金**而產生的該等稅費。買方有責任查明並支付所有應付稅費。在任何情況下香港法律先決適用。佳士得建議您徵詢獨立稅務意見。

有關佳士得運送至美國的**拍賣品**，不論買方國籍或公民身份，均可能須支付基於**落槌價**，**買方酬金**和或與**拍賣品**相關的其他費用而產生的州銷售稅或使用稅費。佳士得將根據法律要求收取銷售稅。適用銷售稅率由**拍賣品**將運送到的州分，縣，地點而決定。要求豁免銷售稅的成功競投人必須在提取**拍賣品**之前向佳士得提供適當文件。佳士得不須收取稅費的州分，成功競投人可能須繳付稅費予該州分的稅務機構。佳士得建議您徵詢獨立稅務意見。

E. 保證

1. 賣方保證

對於每件**拍賣品**，賣方**保證**其：
(a) 為**拍賣品**的所有人，或**拍賣品**的共有人之一並獲得其他共有人的許可；或者，如果賣方不是**拍賣品**的所有人或共有人之一，其已獲得所有人的授權出售**拍賣品**或其在法律上有權這麼做；及
(b) 有權利將**拍賣品**的所有權轉讓給買方，且該權利不負擔任何限制或任何其他人之索賠權。

如果以上任何**保證**不確實，賣方不必支付超過您已向我們支付的**購買款項**（詳見以下第F1(a)段定義）的金額。賣方不會就您利潤上或經營的損失、預期存款、商機喪失或利息的損失、成本、賠償金、**其他賠償**或支出承擔責任。賣方不就任何**拍賣品**提供任何以上列舉之外的**保證**；只要法律許可，所有賣方對您做出的**保證**及法律要求加入本協議的所有其它賣方責任均被免除。

2. 真品保證

在不抵觸以下條款的情況下，本公司保證我們拍賣的**拍賣品**都是**真品**（我們的"**真品保證**"）。如果在拍賣日後的五年內，您通知我們您的**拍賣品**不是**真品**，在符合以下條款規定之下，我們將把您支付的**購買款項**退還給您。業務規定的詞匯表裏有對"**真品**"一詞做出解釋。真品保證條款如下：
(a) 我們對在拍賣日後5年內提供的申索通知提供真品保證。此期限過後，我們不再提供**真品保證**。
(b) 我們只會對本**目錄描述**第一行（"**標題**"）以**大階字體**注明的資料作出**真品保證**。除了**標題**中顯示的資料，我們不對任何**標題**以外的資料（包括**標題**以外的**大階字體**注明）作出任何**保證**。
(c) **真品保證**不適用**有保留標題**或任何**有保留**的部分**標題**。**有保留**是指受限於**拍賣品目錄描述**內的解釋，或者**標題**中有"重要通告及目錄編列方法之說明"內有**保留標題**的某些字眼。例如：**標題**中對"認為是…之作品"的使用指佳士得認為**拍賣品**可能是某位藝術家的作品，但是佳士得不保證該作品一定是該藝術家的作品。在競投前，請閱畢"**有保留標題**"列表及**拍賣品**的**目錄描述**。
(d) **真品保證**適用於被**拍賣會通告**修訂後的**標題**。
(e) **真品保證**不適用於在拍賣之後，學術發展導致被普遍接受的學者或專家意見有所改變。此**保證**亦不適用於在拍賣日時，**標題**符合被普遍接受的學者或專家的意見，或**標題**指出意見衝突的地方。
(f) 如果**拍賣品**只有通過科學鑒定方法才能鑒定出不是**真品**，而在我們出版目錄之日，該科學方法還未存在或未被普遍接納，或價格太昂貴或不實際，或者可能損壞**拍賣品**，則**真品保證**不適用。
(g) **真品保證**僅適用於**拍賣品**在拍賣時由佳士得發出之發票之原本買方，且僅在申索通知做出之日原本買方是**拍賣品**的唯一所有人，且**拍賣品**不受其他申索權、權利主張或任何其他制約的限制。此**真品保證**中的利益不可以轉讓。
(h) 要申索**真品保證**下的權利，您必須：
  (i) 在拍賣日後5年內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據；
  (ii) 佳士得有權要求您提供為佳士得及您均事先同意的在此**拍賣品**領域被認可的兩位專家的書面意見，確認該**拍賣品**不是**真品**。如果我們有任何疑問，我們保留自己支付費用獲取更多意見的權利；及
  (iii) 自費交回與拍賣時**狀況**相同的**拍賣品**給佳士得拍賣場。
(i) 您在本**真品保證**下唯一的權利就是取消該項拍賣及取回已付的**購買款項**。在任何情況下我們不須支付您超過您已向我們支付的**購買款項**的金額，同時我們也無須對任何利潤或經營損失、商機或價值喪失、預期存款或利息、成本、賠償金或**其他賠償**或支出承擔責任。
(j) **書籍**。
如果**拍賣品**為書籍，我們提供額外自拍賣日起為期14天的**保證**，如經校對後，**拍賣品**的文本或圖標存有瑕疵，在以下條款的規限下，我們將退回已付的**購買款項**：
  (i) 此額外**保證**不適用於：
    (A) 缺少空白頁、扉頁、保護頁、廣告、及書籍鑲邊的破損、污漬、邊緣磨損或其它不影響文本及圖標完整性的瑕疵；
    (B) 繪圖、簽名、書信或手稿；帶有簽名的照片、音樂唱片、地圖冊、地圖或期刊；
    (C) 沒有標題的書籍；
    (D) 沒有標明**估價**的已出售**拍賣品**；
    (E) 目錄中表明售出後不可退貨的書籍；
    (F) **狀況**報告中或拍賣時公告的瑕疵。
  (ii) 要根據本條規定申索權利，您必須在拍賣後的14天內就有關瑕疵提交書面通知，並交回與拍賣時狀況相同的**拍賣品**給當時進行拍賣的佳士得拍賣行。
(k) **東南亞現代及當代藝術以及中國書畫**。
真品保證並不適用於此類別**拍賣品**。目前學術界不容許對此類別作出確實之說明，但佳士得同意取消被證實為贗品之東南亞現代及當代藝術以及中國書畫**拍賣品**之交易。已付之**購買款項**則根據佳士得**真品保證**的條款退還予原本買方，但買方必須在拍賣日後12個月內，向我們提供書面的申索通知。我們可以要求您提供上述申索完整的細節及佐證證據。買方需按以上E2(h)(ii)的規定提供令佳士得滿意的證據，證實該**拍賣品**為贗品，及須按照以上E2(h)(iii)規定交回**拍賣品**給我們。E2(b),(c),(d),(e),(f),(g)和(i)適用於此類別之申索。
(l) **中國、日本及韓國工藝品（中國、日本及韓國書畫、版畫、素描及珠寶除外）**。
以上E2(b)–(e)在此類別**拍賣品**將作修改如下。當創作者或藝術家未有列明時，我們不僅為標題作出**真品保證**，並會對本**目錄描述**第二行以**大階字體**注明的有關日期或時期的資料提供**真品保證**（"**副標題**"）。以上E2(b)–(e)所有提及**標題**之處應被理解為**標題**及**副標題**。
(m) **與名酒及烈酒有關的保證**。
  (i) 除佳士得按此**真品保證**有所接受的責任外，賣家、佳士得、佳士得僱員或代理人均不會對任何有關**拍賣品**的創作者、產地、日期、年代、作品歸屬、真實性或**來源**所作的任何陳述的真確性或就任何其他有關於任何**拍賣品**的任何缺陷或瑕疵所作的錯誤描述負上責任。此外，賣家、佳士得、佳士得僱員或代理人對任何**拍賣品**均不作出任何**保證**且任何明示或默認的條款或條件均被免除；
  (ii) 如果(1)在拍賣日後二十一日內，佳士得接獲任何**拍賣品**的買方所提交的書面通知，當中表示按買方的意見認為在拍賣日之時該**拍賣品**有短缺或損耗的情況或圖錄所載的任何意見並無根據，(2)在該通知的十四日內，佳士得管有該**拍賣品**而該**拍賣品**的狀況與拍賣日時的狀況一樣及(3)在此後於合理時間內，買方能夠滿足佳士得該**拍賣品**和買方通告內所述一致（見前述）而買方可以將**拍賣品**的良好而尚可交易的產權於沒有任何留置權或產權負擔的情況下作轉讓，則佳士得將會擱置交易並退還買方其就**拍賣品**所付的款項。然而，如果(i)瑕疵在目錄中有所描述；或 (ii)在拍賣日的圖錄描述符合當時被普遍接受的學者或專家意見或已經指出意見衝突的地方；或(iii)買方在通知中所指出的**拍賣品**的狀況（見前述）只有通過在出版目錄之日還未存在或未被普遍接納的科學鑒定方法或在拍賣日價格太昂貴或不實際或者可能損害**拍賣品**的方法才可得以證明，則買方不可獲得此條款下的權利（參見就損耗及酒塞的備注）；
  (iii) 買方無權按此**真品保證**作出相比其就**拍賣品**所付金額更高之索償。買方無權就其所蒙受的任何直接或間接的損失、連帶損失或損害作出申索；
  (iv) 此**真品保證**的權益不可作轉讓，僅為按佳士得在拍賣時就**拍賣品**所發出之原始發票所載之買方所獨有，且買方需在拍賣後對**拍賣品**持有無間斷而未有產權負擔之擁有權。

3. 您的保證

(a) 您**保證**用於結算的資金與犯罪活動（包括逃稅）沒有任何關係，而您沒有基於洗錢、恐怖活動或其他罪行而被調查，起訴或定罪。
(b) 如果您以代理人身份為最終買方進行競投，而此最終買方會在你向我們為**拍賣品**付款之前向你提供資金，您**保證**：
  (i) 您已經對最終買方進行必要的客戶盡職調查，並已經遵守所有適用的反洗錢，打擊恐怖分子資金籌集及制裁法律；
  (ii) 您將向我們披露最終買家（包括其任何職員，最終受益人以及代表其行事的任何人士）的身份，並應我們的要求提供文件以驗證其身份；
  (iii) 您和最終買方之間有關**拍賣品**或其他方面的安排不是為了完全或部分便於任何稅務罪行；
  (iv) 您不知曉並且沒有理由懷疑最終買方（或其職員，最終受益人以及代表其行事的任何人士）被列入制裁名單，因洗錢，恐怖活動或其他罪行而被調查，起訴或定罪，或用於結算的資金與犯罪活動（包括逃稅）有關；
  (v) 如果您是根據歐洲經濟區法律，或根據其他與歐盟第4條洗錢指令有等效要求的司法管轄區的法律下因反洗錢目的被監管的人士，而我們在您註冊時沒有要求您提供文件來驗證最終買家的身份，您同意我們將依賴您就最終買家進行的盡職調查，並同意將在由交易之日起不少於5年的期間裏保存盡職調查的證明和驗證文件。您將根據我們的要求提供此類文件供即時檢查。

F. 付款

1. 付款方式

(a) 拍賣後，您必須立即支付以下**購買款項**：
  (i) **落槌價**；和
  (ii) **買方酬金**；和
  (iii) 任何關稅、有關貨物、銷售、使用、補償或服務稅項。
所有款項須於拍賣後7個日曆天內悉數付清（"**到期付款日**"）。
(b) 我們只接受登記競投人付款。發票一旦開具，發票上買方的姓名不能更換，我們亦不能以不同姓名重新開具發票。即使您欲將**拍賣品**出口且需要出口許可證，您也必須立即支付以上款項。
(c) 在香港佳士得購買的**拍賣品**，您必須按照發票上顯示的貨幣以下列方式支付：
  (i) 佳士得通過MyChristie's網上賬戶為客人提供查看發票、付款及運送服務。您可直接登錄查詢(如您還未註冊線上賬戶，請登錄www.christies.com/MyChristies進行註冊)。本服務適用於大多數**拍賣品**，但仍有少數**拍賣品**的付款和運送安排不能通過網上進行。如需協助，請與售後服務部聯絡。
  (ii) 電匯至：
  香港上海匯豐銀行總行
  香港中環皇后大道中1號
  銀行編號：004
  賬號：062-305438-001
  賬名：Christie's Hong Kong Limited
  收款銀行代號：HSBCHKHHHKH
  (iii) 信用卡
  在符合我們的規定下，我們接受各種主要信用卡付款。本公司每次拍賣接受總數不超過港幣1,000,000元之現場信用卡付款，但有關條款及限制適用。以中國銀聯支付方式沒有金額限制。如要以"持卡人不在場"(CNP)的方式支付，本公司每次拍賣接受總數不超過港幣1,000,000元之付款。CNP付款不適用於所有佳士得拍賣場，並受某些限制。適用於信用卡付款的條款和限制可從佳士得的售後服務部獲取，詳情列於以下(d)段。
  (iv) 現金
  本公司每年只接受每位買方於售後服務部作總數不超過港幣80,000元之現金付款（須受有關條件約束）。
  (v) 銀行匯票
  抬頭請注明「佳士得香港有限公司」（須受有關條件約束）。
  (vi) 支票
  抬頭請注明「佳士得香港有限公司」。支票必須於香港銀行承兌並以港幣支付。
(d) 支付時請注明拍賣號碼、發票號碼及客戶號碼；以郵寄方式支付必須發送到：佳士得香港有限公司，售後服務部（地址：香港中環美利道2號The Henderson 6樓）。
(e) 如要瞭解更多信息，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。

2. 所有權轉移

只有我們自您處收到全額且清算**購買款項**後，您才擁有**拍賣品**及**拍賣品**的所有權，即使本公司已將**拍賣品**交給您。

3. 風險轉移

拍賣品的風險和責任自以下日期起將轉移給您（以較早者為準）：
(a) 買方提貨日；或
(b) 自拍賣日起31日後，如較早，則**拍賣品**由第三方倉庫保管之日起；除非另行協議。

4. 不付款之補救辦法

(a) 如果**到期付款日**，您未能全數支付**購買款項**，我們將有權行使以下一項或多項（及執行我們在F5段的權利以及法律賦予我們的其它權利或補救辦法）：
  (i) 自**到期付款日**起，按照尚欠款項，收取高於香港金融管理局不時公布的三個月銀行同業拆息7%的利息；
  (ii) 取消交易並按照我們認為合適的條件對**拍賣品**公開重新拍賣或私下重新售賣。您必須向我們支付原來您應支付的**購買款項**與再次轉賣收益之間的差額。您也必須支付我們必須支付或可能蒙受的一切成本、費用、損失、賠償，法律費用及任何賣方酬金的差額；
  (iii) 代不履行責任的買方支付賣方應付的拍賣淨價金額。您承認佳士得有賣方之所有權利向您提出追討；
  (iv) 您必須承擔尚欠之**購買款項**，我們可就取回此金額而向您提出法律訴訟程序及在法律許可下向您索回之其他損失、利息、法律費用及其他費用；
  (v) 將我們或**佳士得集團**任何公司欠下您之款項（包括您已付給我們之任何保證金或部分付款）用以抵銷您未付之款項；
  (vi) 我們可以選擇將您的身份及聯繫方式披露給賣方；
  (vii) 在將來任何拍賣中，不允許您或您的代表作出競投，或在接受您競投之前向您收取保證金；
  (viii) 在**拍賣品**所處地方之法律許可之下，佳士得就您擁有並由佳士得管有的物品作為抵押品並以抵押品持有人身份行使最高程度之權利及補救方法，不論是以典當方式、抵押方式或任何其他形式。您則被視為已授與本公司該等抵押及本公司可保留或售賣此物品作為買方對本公司及賣方的附屬抵押責任；和
  (ix) 採取我們認為必要或適當的任何行動。
(b) 將您已付的款項，包括保證金及其他部份付款或我們欠下您之款項用以抵銷您欠我們或其他**佳士得集團**公司的款項。
(c) 如果您在**到期付款日**之後支付全部款項，同時，我們選擇接受該付款，我們可以自拍賣後第31日起根據G4(a)及(b)段向您收取倉儲和運輸費用。在此情況下，G4(d)段將適用。

5. 扣押拍賣品

如果您欠我們或其他**佳士得集團**公司款項，除了以上F4段的權利，在法律許可下，我們可以以任何方式使用或處置您存於我們或其它**佳士得集團**公司的物品。只有在您全額支付欠下我們或相關**佳士得集團**公司的全部款項後，您方可領取有關物品。我們亦可選擇將您的物品按照我們認為適當的方式出售。我們將用出售該物品的銷售所得來抵銷您欠下我們的任何款項，並支付您任何剩餘部分。如果銷售所得不足以抵扣，您須支付差額。

G. 提取及倉儲

1. 我們要求您在拍賣之後立即提取您購買的**拍賣品**（**但請注意，在全數付清所有款項之前，您不可以提取拍賣品**）。
2. 有關提取**拍賣品**之詳情，請聯繫售後服務部。電話：+852 2760 1766或發電郵至：postsaleasia@christies.com。
3. 如果您未在拍賣完畢立即提取您購買的**拍賣品**，我們有權將**拍賣品**移送到其他佳士得所在處或其關聯公司或第三方倉庫。
4. 如果您未在拍賣後第三十個日曆日或之前提取您購買的**拍賣品**，除非另有書面約定：
  (a) 我們或第三方倉庫將自拍賣後第31日起向您收取倉儲費用。
  (b) 我們有權將**拍賣品**移送到關聯公司或第三方倉庫，並且我們或第三方可向您收取因此產生的運輸費用和處理費用。
  (c) 我們可以按我們認為商業上合理且恰當的方式出售**拍賣品**。
  (d) 倉儲的條款適用，條款請見www.christies.com/storage。
  (e) 本段的任何內容不限制我們在F4段下的權利。

H. 運送

1. 運送

運送或付運表格會與發票一同發送給您。您須自行安排**拍賣品**的運送和付運事宜。我們也可以依照您的要求安排包裝運送及付運事宜，但您須支付有關收費。我們建議您在競投前預先查詢有關收費的估價，尤其是需要專業包裝的大件物品或高額品。應您要求，我們也可建議處理員、包裝、運輸公司或有關專家。

詳情請聯繫佳士得售後服務部，電話：+852 2760 1766或發郵件至：postsaleasia@christies.com。我們會合理謹慎處理、包裝、運輸**拍賣品**。若我們就上述目的向您推薦任何其他公司，我們不會承擔有關公司之行為，遺漏或疏忽引致的任何責任。

2. 出口/進口

拍賣售出的任何**拍賣品**都可能受**拍賣品**售出國家的出口法律及其他國家的進口法律限制。許多國家就物品出境要求出口聲明及/或就物品入境要求進口聲明。進口國當地法律可能會禁止進口某些**拍賣品**或禁止**拍賣品**在進口國出售。

我們不會因您所購買的**拍賣品**無法出口，進口或出於任何原因遭政府機構沒收而有責任取消您的購買或向您退換**購買款項**。您應負責確認並滿足任何法律或法規對出口或進口您購買的**拍賣品**的要求。
(a) 在競投前，您應尋求專業意見並負責滿足任何法律或法規對出口或進口**拍賣品**的要求。如果您被拒發

許可證，或申請許可證延誤，您仍須全數支付**拍賣品**的價款。如果您提出請求，在我們能力範圍許可內，我們可以協助您申請所需許可證，但我們會就此服務向您收取費用。我們不保證必能獲得許可證。如欲了解詳情，請聯繫佳士得售後服務部，電話：+852 2760 1766發郵件至：postsaleasia@christies.com。

(b) 您應負責支付與**拍賣品**出口或進口有關的所有適用稅費、關稅或其他政府徵收的費用。如果佳士得為您出口或進口**拍賣品**，且佳士得支付了上述適用的稅費、關稅或其他政府徵收的費用，您同意向佳士得退還該筆費用。

如果您是(i)來自德國、愛爾蘭、意大利、西班牙或英國的烈酒或利口酒，包括愛爾蘭及蘇格蘭威士忌；或(ii)來自法國、德國、西班牙或英國的不含碳酸且酒精量不足14%的兩公升以下的瓶裝酒類此類**拍賣品**的成功買方，而您打算將此**拍賣品**入口到美國，您個人將負有在入口時支付此**拍賣品**的關稅的責任。如要瞭解更多信息，請聯繫我們的售後服務部：+852 2760 1766或發郵件至電郵：postsaleasia@christies.com。

(c) **含有受保護動植物料的拍賣品**

由瀕危物種及其他受保護野生動植物製造或組成（不論分比率）的**拍賣品**在**拍賣詳情**中注有 ~ 號。這些物料包括但不限於象牙、玳瑁殼、鯨骨、某些珊瑚品種、玫瑰木、鱷魚皮、短吻鱷皮及鴕鳥皮。由於您或需要獲得相關牌照，若您有意將含有野生動物物料的任何**拍賣品**從出售地進口至其他國家，您須於競投該**拍賣品**之前瞭解有關海關法例和規定。在某些情況下，**拍賣品**必須附有獨立的物種的科學證明和/或年期證明，方能運送，而您需要自行安排上述證明並負責支付有關的費用。部分國家對象牙交易設有限制，例如美國全面禁止進口象牙，而部分國家則嚴格規管進口、出口及售賣象牙。由象牙材料製成或包含象牙材料的**拍賣品**均標有 ∝ 符號，並根據英國《象牙法》登記為“豁免”物品。含有瀕危或受保護物種物料的手袋注有 ≈ 號或 ≡ 號，進一步資料請參見以下第H2(h)段。

如果您無法出口或進口該**拍賣品**或**拍賣品**因任何原因被政府部門查收，我們沒有義務因此取消您的交易並退回您的**購買款項**。您應負責確定並滿足有關含有上述物料**拍賣品**進出口的法律和規例要求。

(d) **美國關於非洲象象牙的進口禁令**

美國禁止非洲象象牙進口美國。如果一件**拍賣品**含有象牙或其他可能和象牙相混淆的野生材料（例如猛獁象牙，海象象牙和犀鳥象牙），其必須通過受美國漁業和野生動物保護局認可的嚴格科學測試確認該物料非非洲象象牙後方可進口美國。如果我們在拍賣前對**拍賣品**已經進行了該嚴格科學測試，我們會在**拍賣品**陳述中清楚表明。我們一般無法確認相關**拍賣品**的象牙是否來自非洲象。您凡購買有關**拍賣品**並計畫將有關**拍賣品**進口美國，必須承擔風險並負責支付任何科學測試或其他報告的費用。有關測試並無定論或確定物料乃非洲象象牙，不被視為取消拍賣和退回**購買款項**的依據。

(e) **源自伊朗的拍賣品**

為方便買方，佳士得在源自伊朗 (波斯) 的**拍賣品**下方特別注明。一些國家禁止或限制購買和/或進口伊朗原產的財產。您有責任確保您的競標或您進口**拍賣品**時不會違反任何制裁、貿易禁運或其他有關適用條例。例如，美國禁止在沒有適當許可證的情況下交易和進口原產於伊朗的“傳統工藝作品”（如地毯、紡織品、裝飾品和科學儀器）。佳士得擁有OFAC的一般牌照，在符合某些條件的情況下，買家可以將此類**拍賣品**進口到美國。如您使用佳士得的一般OFAC牌照作此用途，即表示您同意遵守牌照條件，並向佳士得提供所有相關信息。您亦確認佳士得會向OFAC披露您的個人資料及您對牌照的使用。

(f) **黃金**

含量低於18k的黃金並不是在所有國家均被視為「黃金」，並可能被拒絕入口。

(g) **鐘錶**

本目錄內有些鐘錶的照片顯示該手錶配有瀕危及受保護動物（如短吻鱷或鱷魚）的物料所製成的錶帶。這些**拍賣品**在本目錄內的**拍賣品**編號旁以 Ψ 符號顯示。這些錶帶只用來展示**拍賣品**並不作銷售用途。在運送手錶到拍賣地以外的地點前，佳士得會把上述錶帶拆除並予以保存。若買方在拍賣後一年內親身到拍賣所在地的佳士得提取，佳士得可酌情免費提供該展示用但含有瀕危及受保護動物物料的錶帶給買方。請就個別拍賣品與相關部門聯絡。

(h) **手袋**

注有 ≈ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制。這些手袋只可運往香港特別行政區境內地址或從香港的拍賣場領取。獲取瀕危野生動植物種國際貿易公約出口許可以將這些手袋在售後運送到香港特別行政區境外是不可能的。

注有 ≡ 號的手袋受瀕危野生動植物種國際貿易公約的出口/進口限制所管制，需要出口/進口許可以將這些手袋在售後運送到香港特別行政區境外。買家有責任獲取必須的許可並為此付款。請與部門聯繫以獲得進一步資料。

H2段中的標記是佳士得為了方便您而在有關**拍賣品**附加的，附加標記時如有任何錯誤或遺漏，佳士得恕不承擔任何責任。

I. 佳士得之法律責任

1. 除了**真品保證**，佳士得、佳士得代理人或僱員，對任何**拍賣品**作任何陳述，或資料的提供，均不作出任何**保證**。在法律容許的最大程度下，所有由法律附加的**保證**及其他條款，均被排除在本協議外。在E1段中的賣方**保證**是由賣方提供的**保證**，我們對這些**保證**不負有任何責任。
2.
   (a) 除非我們有所欺詐或作出有欺詐成份的失實陳述或在本業務規定中另有明確說明，我們不會因任何原因對您負有任何責任（無論是因違反本協議，購買**拍賣品**或與競投相關的任何其它事項）；和

   (b) 本公司無就任何**拍賣品**的可商售品質、是否適合某特定用途、描述、尺寸、質量、**狀況**、作品歸屬、真實性、稀有程度、重要性、媒介、**來源**、展覽歷史、文獻或歷史的關聯等作出任何陳述、**保證**或擔保或承擔任何責任。除非當地的法律強制要求，任何種類之任何**保證**，均被本段排除在外。
3. 請注意佳士得所提供的書面競投及電話競投服務、Christie's LIVE™、**狀況**報告、貨幣兌換顯示板及拍賣室錄像影像為免費服務，如有任何錯誤（人為或其它原因）、遺漏或故障或延誤、未能提供、暫停或終止，本公司不負任何責任。
4. 就**拍賣品**購買的事宜，我們僅對買方負有法律責任。
5. 如果儘管有(a)至(d)或E2(i)段的規定，我們因某些原因須對您負上法律責任，我們不須支持超過您已支付的**購買款項**。佳士得不須就任何利潤或經營損失、商機或價值喪失、預期存款或利息、費用、**其他賠償**或支出等原因負上任何責任。

J. 其它條款

1. 我們的撤銷權

除了本協議中的其他撤銷權利，如果我們合理地認為完成交易可能是違法行為或該銷售會令我們或賣方向任何人負上法律責任或損壞我們的名聲，我們可取消該**拍賣品**的拍賣。

2. 錄像

我們可以錄影及記錄拍賣過程。除非按法律要求，我們會對個人信息加以保密。該資料可能用於或提供其他**佳士得集團**公司和市場夥伴以作客戶分析或以便我們向買方提供合適的服務。若您不想被錄影，您可透過電話或書面競投或者在Christie's LIVE™競投。除非另有書面約定，您不能在拍賣現場錄像或錄音。

3. 版權

所有由佳士得或為佳士得與**拍賣品**有關之製作之一切圖片、插圖與書面資料（除有特別注釋外，包括我們的目錄的內容）之版權均屬於佳士得所有。沒有我們的事先書面許可不得使用以上版權作品。我們沒有保證您就投得的**拍賣品**會取得任何版權或其他複製的權利。

4. 效力

如本協議的任何部份遭任何法院認定為無效、不合法或無法執行，則該部分應被視為刪除，其它部分不受影響。

5. 轉讓您的權利及責任

除非我們給予書面許可，否則您不得就您在本協議下的權利或責任設立任何抵押，亦不得轉讓您的權利和責任。本協議對您的繼任人、遺產及任何承繼您責任的人具有約束力。

6. 翻譯

如果我們提供了本協議的翻譯件，我們將會使用英文版用於解決本協議項下產生的任何問題以及爭議。

7. 個人信息

您同意我們將持有並處理您的個人數據或信息，並將其交給其它**佳士得集團**公司用於我們的私隱政策所描述的，或與其相符的目的。您可以在www.christies.com上找到本公司私隱政策，如您是加利福尼亞州居民，您可在https://www.christies.com/about-us/contact/ccpa看到我們的《加州消費者隱私法》(California Consumer Privacy Act)聲明。

8. 棄權

未能或延遲行使本業務規定下的權利或補償不應被視為免除該權利或補償，也不應阻止或限制對該權利或補償或其他權利或補償的行使。單獨或部分行使該權力或補償不應阻止或限制對其它權利或補償的行使。

9. 法律及管轄權

各方的權利及義務，就有關本業務規定，拍賣的行為及任何與上述條文的事項，均受香港法律管轄及根據香港法律解釋。在拍賣競投時，無論是親自出席或由代理人出席競投，書面、電話及其他方法競投，買方則被視為接受本業務規定，及為佳士得之利益而言，接受香港法院之排他性管轄權，並同時接納佳士得亦有權在任何其他司法管轄區提出索償，以追討買方拖欠的任何款項。

10. www.christies.com的報告

售出的**拍賣品**的所有資料，包括**目錄描述**及價款都可在www.christies.com上查閱。銷售總額為**落槌價**加上**買方酬金**，其不反映成本、財務費用或買方或賣方信貸申請情況。我們不能按要求將這些資料從www.christies.com網站上刪除。

K. 詞匯表

拍賣官：個人拍賣官和/或佳士得。

真品：以下所述的真實作品，而不是複製品或贗品：

(i) **拍賣品**在**標題**被描述為某位藝術家、作者或製作者的作品，則為該藝術家、作者或製作者的作品；

(ii) **拍賣品**在**標題**被描述為是某時期或流派創作的作品，則該時期或流派的作品；

(iii) **拍賣品**在**標題**被描述為某來源，則為該來源的作品；

(iv) 以寶石為例，如**拍賣品**在**標題**被描述為由某種材料製成，則該作品是由該材料製成。

真品保證：我們在本協議E2段所詳述為拍賣品提供的保證。

買方酬金：除了**落槌價**，買方支付給我們的費用。

目錄描述：拍賣目錄內對拍賣品的陳述（包括於拍賣場通過對有關陳述作出的任何更改）。

佳士得集團：Christie's International Plc、其子公司及集團的其它公司。

狀況：**拍賣品**的物理**狀況**。

到期付款日：如第F1(a)段所列出的意思。

估價：目錄中或**拍賣場通告**中列明的我們認為**拍賣品**可能出售的價格範圍。**低端估價**指該範圍的最低價；**高端估價**指該範圍的最高價。**中間估價**為兩者的中間點。

落槌價：**拍賣官**接受的**拍賣品**最高競投價。

標題：如E2段所列出的意思。

拍賣品：供拍賣的一件物品（或作為一組拍賣的兩件或更多的物件）。

其他賠償：任何特殊、連帶、附帶或間接的賠償或任何符合當地法律規定的“特殊”、“附帶”或“連帶”賠償。

購買款項：如第F1(a)段的意思。

來源：**拍賣品**的所有權歷史。

有保留：如E2段中的意思；**有保留標題**則指目錄中“重要通知和目錄編制說明”頁中的“**有保留標題**”的意思。

底價：**拍賣品**不會以低於此保密底價出售。

拍賣場通告：張貼位於拍賣場內的**拍賣品**旁或www.christies.com的書面通知（上述通知內容會另行通知以電話或書面競投的客戶），或拍賣會舉行前或拍賣某**拍賣品**前**拍賣官**宣布的公告。

副標題：如E2段所列出的意思。

大階字體：指包含所有的大寫字母。

保證：陳述人或聲明人保證其所陳述或聲明的事實為正確。

17/09/24

本目錄中使用的各類標識

本部份**粗體**字體詞語的涵義載於本目錄中題為“業務規定．買方須知”一章的最後一頁。

o

佳士得就此**拍賣品**持有直接的經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

o♦

佳士得已經提供最低出售價保證並對此拍賣品持有直接經濟利益。**佳士得**的全部或部分利益通過第三方融資。如果具保證拍賣品被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

Δ

佳士得對此**拍賣品**持有經濟利益。請參閱業**務規定**中的重要通知以獲得進一步資料。

Δ♦

佳士得對此**拍賣品**持有經濟利益，該利益全部或部分通過第三方融資。如果具保證**拍賣品**被售出，該等第三方通常會獲得經濟利益。請參閱**業務規定**中的重要通知以獲得進一步資料。

¤

對此**拍賣品**有直接或間接利益的一方有可能對該**拍賣品**作出競投，其可能知道該拍賣品的底價或其他重要資訊。

•

此**拍賣品**不設底價。

~

此**拍賣品**含有瀕危物種，或會導致出口限制。請參見業務規定中的第H2段以獲得進一步資料。

≈

此手袋**拍賣品**含有瀕危物種。**拍賣品**只可運送到香港特別行政區境內的地址或經親身從我們的香港拍賣場提取。請參見業務規定中的第H2段以獲得進一步資料。

≡

此手袋**拍賣品**含有瀕危物種，受國際運輸限制約束。**拍賣品**在售後需要獲得出口/入口許可以將其運送到香港特別行政區境外。請參見業務規定中的第H2段以獲得進一步資料。

∝

此**拍賣品**含有象牙材料。請參見業務規定中的第H2段以獲得進一步資料。

Ψ

瀕危物種錶帶只用作展示用途並不作銷售。出售後，此手錶或會配以不受瀕危野生動植物種國際貿易公約所管制的錶帶（未有展示）以提供予買家。請參閱業務規定以獲取進一步資料。請參閱業務規定H2項。

請注意對**拍賣品**的標記僅為您提供方便，本公司不承擔任何因標示錯誤或遺漏標記的責任。

重要通知及目錄編列方法之說明

重要通告

佳士得在受委託拍賣品中的權益

Δ 佳士得對該拍賣品持有所有權或經濟利益

佳士得可能會不時提供其持有所有權或經濟利益之**拍賣品**。該等**拍賣品**在目錄中於拍賣編號旁註有 Δ 符號以資識別。

º 保證最低出售價

佳士得有時就某些受委托出售的**拍賣品**的拍賣成果持有直接的經濟利益。通常為其向賣方保證無論拍賣的結果如何，賣方將就拍賣品的出售獲得最低出售價。這被稱為保證最低出售價。該等**拍賣品**在目錄中於拍賣編號旁註有 º 號以資識別。

º♦ 第三方保證/不可撤銷的競投

在佳士得已經提供最低出售價保證，如果**拍賣品**未能出售，佳士得將承擔遭受重大損失的風險。因此，佳士得有時選擇與同意在拍賣之前就該拍賣品提交一份不可撤銷的書面競投的第三方分擔該風險。如果沒有其他更高的競價，第三方承諾將以他們提交的不可撤銷的書面競投價格購買該拍賣品。第三方因此承擔**拍賣品**未能出售的所有或部分風險。該等**拍賣品**在目錄中注以符號 º♦ 以資識別。

第三方需要承擔風險，在自身不是成功競投人的情況下，佳士得將給予酬金給第三方。第三方的酬金可以是固定金額或基於**落槌價**計算的酬金。第三方亦可以就該拍賣品以超過不可撤銷的書面競投的價格進行競投。如果第三方成功競投，第三方必須全額支付**落槌價**及**買方酬金**。

我們要求第三方保證人向其客戶披露在給予保證的**拍賣品**持有的經濟利益。如果您通過顧問意見或委託代理人競投一件標示為有第三方融資的**拍賣品**，我們建議您應當要求您的代理人確認他/她是否在**拍賣品**持有經濟利益。

Δ♦ 佳士得的權益及第三方保證

佳士得對此**拍賣品**持有經濟利益。如果**拍賣品**未能出售，佳士得將承擔遭受損失的風險。為此，佳士得或選擇與在拍賣之前簽訂合同同意就此**拍賣品**提交一份不可撤銷的書面競投的第三方分擔該風險。此**拍賣品**在拍賣詳情中注有 Δ♦ 符號。

如果第三方成功競投，第三方將不會獲得任何作為承擔風險而交換所獲的酬金。如果第三方不是成功競投人，佳士得或者會給予補償予第三方。此外，我們要求第三方向其客戶披露其在佳士得所持有經濟利益的**拍賣品**中的經濟利益。如果您通過代理人競投一件佳士得擁有經濟利益的**拍賣品**而該**拍賣品**已有合同訂明的書面競投出價，您應要求您的代理人確認其是否對**拍賣品**持有經濟利益。

¤ 利益方的競投

當那些可能獲悉了**拍賣品**的底價或其他重要信息對**拍賣品**擁有直接或間接權益的一方可能進行競投時，我們會對該**拍賣品**附注符號 ¤ 。該利益可包括委託出售**拍賣品**的遺產受益人或者**拍賣品**的共同所有人之一。任何成功競得**拍賣品**的利益方必須遵守佳士得的業務規定，包括全額支付**拍賣品**的**買方酬金**及適用的稅費。

目錄出版後通知

如果佳士得達成某種安排或獲悉需要附注目錄符號的競投，我們將通過更新christies.com相關信息（在時間允許的情況下）或通過拍賣會舉行前或拍賣某**拍賣品**前的公告通知您。

其他安排

佳士得可能訂立與競投無關的協議。這些協議包括佳士得向賣方或者潛在買方預付金額或者佳士得與第三方分擔保證風險，但並不要求第三方提供不可撤銷的書面競投或參與**拍賣品**的競投。因為上述協議與競投過程無關，我們不會在目錄中注以符號。

請登錄http://www.christies.com/financial-interest/瞭解更多關於最低出售價保證以及第三方融資安排的說明。

目錄編列方法之說明

下列詞語於本目錄或**拍賣品**描述中具有以下意義。請注意本目錄內或**拍賣品**描述中有關創作者、時期、統治時期或朝代的所有陳述均在符合本公司之業務規定·買方須知，包括**真品保證**的條款下作出。該用詞的表達獨立於**拍賣品**本身的狀況或任何程度的修復。我們建議買方親身檢視**拍賣品**的狀況。佳士得也可按要求提供書面狀況報告。

於本目錄「有保留的標題」下編列方法的詞語及其定義為對**拍賣品**創作者、時期、統治時期或朝代有所保留的陳述。該詞語之使用，乃依據審慎研究所得之佳士得專家之意見。佳士得及賣方對該詞語及其所陳述的本目錄**拍賣品**之創作者或**拍賣品**於某時期、統治時期或朝代內創作的真贋，並不承擔任何風險、法律責任和義務。而**真品保證**條款，亦不適用於以該詞語所描述的**拍賣品**。

目錄描述中資料的前後編排版面的英文版本與中文翻譯可能出現偏差。我們將會使用英文版本之目錄描述解決**真品保證**或「有保留的標題」下產生的任何問題以及爭議。

繪畫、素描、版畫、小型畫、雕塑、裝置、錄像、書法及手繪瓷器

有保留的標題

佳士得認是屬於該藝術家之作品

「傳」、「認為是...之作品」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「...之創作室」及「...之工作室」指以佳士得有保留之意見認為，某作品在某藝術家之創作室或工作室完成，可能在他監督下完成。

「...時期」指以佳士得有保留之意見認為，某作品屬於該藝術家時期之創作，並且反映出該藝術家之影響。

「跟隨...風格」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但未必是該藝術家門生之作品。

「具有...創作手法」指以佳士得有保留之意見認為，某作品具有某藝術家之風格，但於較後時期完成。

「...複製品」指以佳士得有保留之意見認為，某作品是某藝術家作品之複製品（任何日期）。

「簽名...」、「日期...」、「題寫...」指以佳士得有保留之意見認為，某作品由某藝術家簽名／寫上日期／題詞。

「附有...簽名」、「附有...之日期」、「附有...之題詞」、「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

古代、近現代印刷品之日期是指製造模具之日期〔或大概日期〕而不一定是作品印刷或出版之日。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

中國古代書畫及中國近現代畫及當代水墨

有保留的標題

「傳」指以佳士得有保留之意見認為，某作品大概全部或部份是藝術家之創作。

「款」指以佳士得有保留之意見認為某簽名／某日期／題詞應不是某藝術家所為。

中國古籍及拓本之日期是指作品印刷或出版之時期〔或大概時期〕。

珠寶

“Boucheron”：若製造商之名稱出現於**拍賣品**標題，則表示根據佳士得之意見，此件**拍賣品**為該珠寶製造商所製造。

“Mount by Boucheron”：根據佳士得之意見，該珠寶製造商在生產該**拍賣品**時使用了由珠寶商的客戶所提供的原石。

有保留的標題

“Attributed to”：根據佳士得**有保留**之意見，有可能是其珠寶商/製造商的作品，但不能保證該**拍賣品**是指定珠寶商/製造商的作品。

目錄描述中包含的其他資訊

“Signed Boucheron / Signature Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有珠寶商的簽字

“With maker's mark for Boucheron”：根據佳士得有保留之意見，**拍賣品**上載有生產商的標記。

時期

Art Nouveau 1895-1910
Bella Epoque 1895-1914
Art Deco 1915-1935
Retro 1940年代

手錶

真品證書

因有些製造商不會提供**真品證書**，所以（除非佳士得在圖錄內另有特別說明），佳士得沒有義務向買家提供製造商的**真品證書**。除非佳士得同意其應該按**真品保證**條款取消交易，否則不能以製造商不能提供**真品證書**作為取消交易的理由。

拆除手錶電池

目錄中拍賣品注有 ⊕ 標誌代表其含有的電池可能被管轄航空運輸的國際法律法規認定為「危險物品」。如果買家要求將此手錶運送到拍賣會場所在的以外地區，電池將在運送手錶之前被拆除並予以保存。若該**拍賣品**由拍賣會場提取，其電池將供免費提取。

中國瓷器及工藝精品

佳士得認為是屬於該創作者或藝術家之作品

例如：A YIXING TEAPOT BY CHEN MINGYUAN
KANGXI PERIOD (1662-1722)

當作品描述標題的直接下方以英文大階字體註明作品的歸屬，以佳士得之意見認為，該作品屬於所註明之時期、統治時期或朝代。

例如：A BLUE AND WHITE BOWL
QING DYNASTY, 18TH CENTURY

如日期、時期或統治時期款識出現在作品描述標題的直接下方並以英文大階字體註明款識為屬於某時期，則以佳士得之意見認為， 該作品乃款識所示之日期、時期或統治時期之作品。

例如：A BLUE AND WHITE BOWL
KANGXI SIX-CHARACTER MARK IN UNDERGLAZE BLUE AND OF THE PERIOD (1662-1722)

作品之歸屬以英文大階字體在其標題描述直接下方及以詞語「和更早」註明，以佳士得之意見認為，該作品不遲於該時期、統治時期或朝代創造。

例如：A JADE NECKLACE
LIANGZHU CULTURE AND EARLIER, CIRCA 3900-2300 BC

在作品描述標題的直接下方沒有以英文大階字體註明日期、時期或統治時期款識之作品，以佳士得之意見認為，該作品之創作日期不詳或屬於較後時期創作之作品。

例如：A BLUE AND WHITE BOWL

有保留的標題

以佳士得之意見認為，作品並非自歸屬於基於其風格其通常被認為的時期，此風格將會註明在描述的第一行或描述內容中。

例如: A BLUE AND WHITE MING-STYLE BOWL
The Ming-style bowl is decorated with lotus scrolls...

以佳士得有保留之意見認為作品可能或為康熙時期但佳士得對此有強烈懷疑。

例如: A BLUE AND WHITE BOWL
POSSIBLY KANGXI PERIOD

佳士得認為作品屬於某時期、統治時期或朝代。但以佳士得有保留之意見認為，作品可能屬於某文化但佳士得對此有強烈懷疑。

例如: A JADE BLADE
NEOLITHIC PERIOD, POSSIBLY DAWENKOU CULTURE

手袋

狀況報告及評級

拍賣中所出售**拍賣品**的狀況可受多種因素如年代、先前損壞、修復、修理及損耗等因素而有較大變化。狀況報告及評級為我們所免費提供，僅為方便我們的買家並謹供參閱用。狀況報告及評級反映了我們的如實意見但未必足以覆蓋**拍賣品**的所有缺陷、修復、更改及改造。它們不能取代由您親身檢驗**拍賣品**或您自行就**拍賣品**尋求的專業意見。**拍賣品**均以拍賣時的「現狀」出售且佳士得或賣家對於**拍賣品**的狀況不設任何陳述或保證。

狀況報告評級

我們提供概況性、數字階梯式狀況等級以對物品的總體性狀況提供指引。另外，請在競投前閱讀每個**拍賣品**的狀況報告及附加圖像。

第1級： 該物品未呈現使用或磨損的跡象，可被視為如新，沒有瑕疵。原裝包裝及保護膠膜可能完整無缺，請參考**拍賣品**描述。

第2級： 該物品呈現細微的瑕疵，可被視為幾乎全新。該物品可能從未被使用過，或可能被使用過幾次。該物品上僅有在狀況報告中所述的細微的狀況備註。

第3級： 該物品呈現可察覺的被使用過的痕跡。任何使用或磨損的跡象都很輕微。狀況良好。

第4級： 該物品呈現頻繁使用後一般的磨損跡象。該物品存在輕度總體性磨損或小範圍內的重大磨損。狀況不錯。

第5級： 該物品呈現出因經常或重度使用所造成的損耗。此物品處於可被使用的狀況，請參照狀況記錄。

對於**拍賣品**狀況，由於目錄版面所限未能提供對**拍賣品**的全面描述，而所載圖像亦可能無法清楚顯示**拍賣品**狀況。**拍賣品**實物與透過印刷及顯示屏展示的圖像色彩和色調或會存在色差。閣下有責任確保閣下已收到並已考慮到任何狀況報告及評級。我們建議閣下親身檢驗**拍賣品**或自行就**拍賣品**尋求專業意見。

有關「配件」

在本目錄中，「配件」所指為皮具之金屬部分，如鍍以有色金屬（例如金、銀或鈀金）袋扣、底部承托配件、掛鎖、鑰匙、及/或掛帶。目錄中之「黃金配件」、「純銀配件」或「鈀金配件」純粹為配件顏色或處理方法而非實際原料之描述。若任何**拍賣品**之配件完全以某種金屬製造，相關條目將附以特別說明。

名酒

購買一系列貨批的選擇權

一組貨批內含多批相同批量、瓶容量及種類的名酒。競投將會由一系列貨批之中的第一貨批開始，成功競投的買家有權以相同的**落槌價**購入系列中部分或全部貨批。若果第一貨批的買家未有進一步購入，該系列貨批的餘下貨批將會相似的方式開放競投。佳士得建議對貨批的出價應在該系列貨批的第一貨批之上。如果出價被取代，佳士得將會自動把買家的出價置在下一相同貨批，如此類推。在所有情況下，有關出價均全權由拍賣官處理。

分類

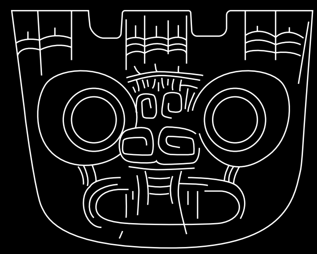
內容中的波爾多分類標準僅作識別之用，並且根據Médoc 1855年正式的分類標準及其他標準來源。除註明外，所有名酒均在莊園內裝瓶。

舊酒的自然耗損及酒塞

在本目錄內列明的名酒均在印刷前盡量確定內容正確，惟舊酒買家必須對自然程度的耗損、酒箱狀況、標籤、酒塞及名酒的差異作出包容。恕不接受退貨。

耗損

名酒水位未能達至滿的水位之差距，有關差距會根據名酒之年期而有所不同，而在銷售前能通過檢驗確定的，均會在目錄中註明。本目錄以圖表的形式詳細說明水位與損耗量形容及解釋以方便閣下參考。



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